COUNTRY HOUSES

BY AYMAR EMBURY II

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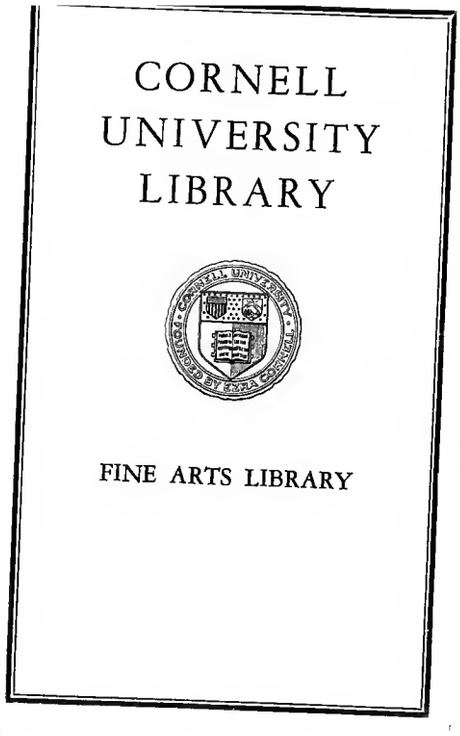

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TO ONE WHO APPRECIATES
REFINEMENT, BEAUTY AND
DIGNITY IN ART AS IN LIFE

THE HOUSE OF MR. G. M. TAYLOR AT MILBURN, N. J.

COUNTRY HOUSES

BY AYMAR EMBURY, II

SELECTED AND EDITED BY
HENRY H. SAYLOR

1914
DOUBLEDAY, PAGE & COMPANY
GARDEN CITY, NEW YORK

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COUNTRY HOUSES

DOORWAY TO MR. EMBURY'S OFFICE

CONTENTS

	PAGE
Introduction by the Editor	1
Note by the Architect	9
The Houses Illustrated	
Mr. H. S. Clark, New Canaan, Conn.	12
Mr. Louis Starr, Jr., Tenafly, N. J.	18
Mr. Henry R. Towne, Litchfield, Conn.	20
Mr. Nicholl Floyd, Jr., Garden City, L. I.	27
Mr. F. P. Clarke, Garden City, L. I.	30
Mr. John A. Kingman, Bridgeport, Conn.	32
Mrs. Harrison Sanford, Litchfield, Conn.	35
Mrs. St. George Barber, South River, Md.	38
Mr. George B. Wightman, Great Neck, L. I.	40
"Hillcrest," Englewood, N. J.	42
A Cottage on the Weymouth Estate, Southern Pines, N. C.	44
Mr. E. S. Clarke, Tenafly, N. J.	46
Mr. Marshall Fry, Southampton, L. I.	48
Mr. Hiter King, Great Neck, L. I.	51
Mr. Swift Tarbell, Garden City, L. I.	54
Mr. E. M. Speer, Englewood, N. J.	56
Mr. R. M. Ellis, Great Neck, L. I.	58
Mr. F. E. Richart, Wellsville, N. Y.	60
Mr. George R. Ainsworth, Great Neck, L. I.	63
A House on the South Side of Stewart Avenue, Garden City, L. I.	66
Mrs. George M. Gales, Great Neck, L. I.	68
Mr. E. T. McIntyre, Great Neck, L. I.	70
Mr. Lee Wilson Dodd, New Haven, Conn.	72
Mrs. E. R. Graeme, Englewood, N. J.	76
Mr. Ralph Peters, Garden City, L. I.	78
Mr. Henry S. Orr, Garden City, L. I.	83
Mr. Stanley G. Flagg, Jr., Stowe, Pa.	86
Workmen's Cottages for Mr. Stanley G. Flagg, Jr., Villa Nova, Pa.	88
Mr. Frederick Jordan, Great Neck, L. I.	90
Mr. Jerome C. Bull, Tuckahoe, N. Y.	92
Mr. Douglas Z. Doty, Bound Brook, N. J.	94
Mr. E. A. Olds, Jr., Englewood, N. J.	96
Mr. John D. Fearhake, New Canaan, Conn.	98
Mr. F. C. Noble, New Canaan, Conn.	100
Mr. Guy Hutchison, New Britain, Conn.	102
Mrs. Aymar Embury, II, Englewood, N. J.	104

CONTENTS — *Continued*

The Houses Illustrated—*Cont.* PAGE

Mr. Charles J. Fay, Dongan Hills, Staten Island, N. Y. . . 107
Mr. Rupert Hughes, Bedford Hills, N. Y. 110
Mr. James C. Crane, Great Neck, L. I. 117
Mr. H. F. Sawyer, Great Neck, L. I. 120
Mr. Robert Hobbes, Great Neck, L. I. 122
Mr. John C. Brice, Langhorne, Pa. 124
The Easthampton Free Library, East Hampton, L. I. . . . 128
Mr. Charles F. Park, Englewood, N. J. 130
A House on the North Side of Stewart Avenue, Garden City, L. I. 132
Mrs. D. E. Pomeroy, Englewood, N. J. 134

INTRODUCTION

INTRODUCTION

How often one hears a man with apparently more than the average amount of intelligence ask, "Where can I get a set of plans to build an eight or ten thousand dollar house?" He puts the question in very much the same tone that he would use in asking you to recommend a satisfactory make of lawn-mower. If you were to answer at once, "In that hardware store at the corner; they have excellent ones there," I haven't the slightest doubt that he would betake himself into the said hardware store and demand to see their stock in house plans. Truly, that is not an overdrawn picture, is it? I have known many men who, after years of hard work and faithful saving, were able to build for themselves a home and yet had no more clearly defined idea of how to go about getting it. One of these—a true representative of the type—will say, "Johnson & Johnson, builders, have just finished a mighty attractive little Colonial house for my friend Weeks. I think I'll get them to make a few slight changes in the plans and put up one just about like it for myself." Another species of the genus we are dissecting tells us that he saw a bully little cottage at the shore last summer which he is going to have Johnson & Johnson look over and duplicate for him. Still another has been cutting pictures and plans from the magazines to put into his scrap-book, from which amazingly diversified material his builders are to be instructed just what architectural potpourri they are to assemble for him.

If any one of these prospective builders has any idea whatever about the architect and his function, it probably is that here is a middleman whose profit on the transaction it would be gross extravagance not to cut out.

This condition of things does not exist in the older countries across the sea. In England the humblest cottage for a workingman is the product of an architect's study. I take it, therefore, that recognition of the need for trained knowledge in the design of a house is a concomitant of the higher stages of civilization. This is clearly borne out in our own national history. When the Colonists first settled the Atlantic coast country they felt the need of an architect's services in building because they were accustomed to this help in their fatherland. It is true that the architect and skilled builder were usually combined in one person, but that person was of a very different sort from the carpenter of to-day. As this influence of the mother country was gradually lost, due to the hardships met with in developing a new land and to the erasing sponge of time, the architect passed out of existence, as the architecture of the mid-nineteenth century shows with painful clearness.

The past half century has witnessed his gradual re-establishment, along with many other evidences of a realization of the need for more skilled and more highly specialized work in all branches of our national activities. Our experi-

A GARDEN-GATE IN WHICH DECORATIVE USE IS MADE OF CONSTRUCTIVE DETAILS

ence with men who want to "buy a set of plans," however, shows us that this re-establishment is as yet by no means a universally recognized fact. It is not known to the majority just what place the architect occupies in the process of building, what he does, and, if he is essential, why.

In the first place the architect is in a sense the layman house builder's interpreter of himself. His first function is to study his client and his client's needs so carefully that he will know what that client needs in the way of a house better than the client himself. No easy task, you say? Yet that is precisely what a physician does with respect to his patient's bodily needs; precisely what a lawyer does with respect to his client's legal needs. If we were to recognize the fact that the profession of architecture is on a plane with law and medicine, we would come very near a complete understanding of the architect and what he does.

To carry the analogy a bit farther—the lawyer, while representing his client's best interests, is at the same time an officer of the court; it is his duty to see that justice is done. So with the architect: while it is his duty and aim to secure for his client a building that will fully meet the latter's needs—in so far as that is possible with the means at hand—he has as well another obligation, this to the community at large, to see that his client's house is built with some regard for the unwritten rights of his neighbors, and with some regard for the steady advancement of architecture. I have known architects who stood ready to give up a half completed commission rather than proceed under the necessity of carrying out a client's demands for such a solecism as a Tudor doorway on a Colonial house.

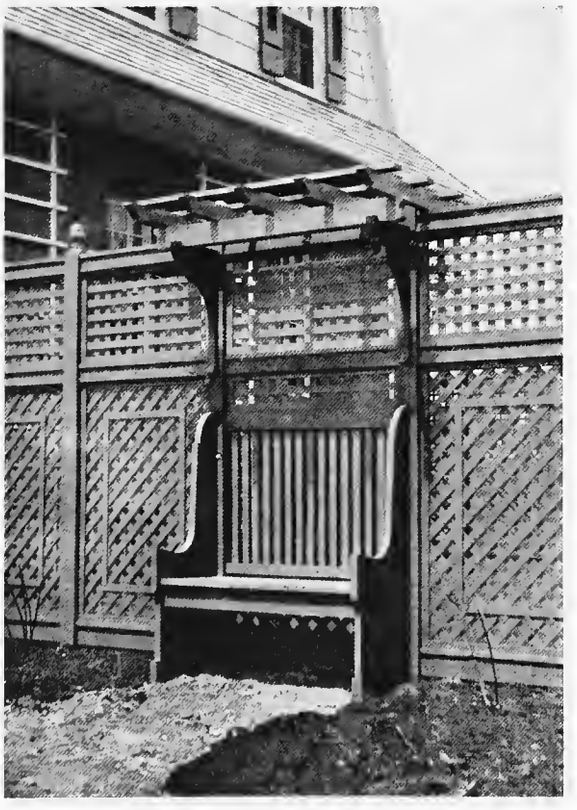
"But I am paying for this house; it is mine alone—why should I not have what I please?" protests the client.

"My task is to build you a consistently designed and honestly built house along the general lines that we have agreed upon. If I were a painter and sold you a signed canvas, it would be not only unfair but also illegal for you to alter that painting before hanging it for the world to see. If you were to paint my green trees blue, as a painter I could sue you for libel; as an architect I will not be placed in such a position as to have my work display a parallel absurdity."

I would not leave the impression, however, that the architect is a high and mighty person, impatient of his client's whims and pet desires; putting to the front his own individuality instead of seeking to interpret that of his client and

expressing that individuality in wood and stone. Nor would I leave the impression that, to build a really good house, one should go hat in hand to an architect and say, "Build me a house with this ten thousand dollars; I will return when it is finished." There is no surer way of getting a lifeless result, lacking all suggestion of individuality and displaying only the dry bones of academic design. Although the architect professes frequently to prefer such an unrestricted commission, I fancy he will in the main agree that the best results are obtained only when the client has an individuality to be expressed and when he so coöperates with his architect as to enable the latter to infuse that individuality into the building itself.

There are probably a great many people who understand, without all this discussion, the function of the architect, and the need for the client's close coöperation to produce a joint work of real merit. Understanding this relationship, there is undoubtedly a real lack of knowledge as to just how this desirable coöperation may be best accomplished. On the one extreme there is the man who puts himself unreservedly into his architect's hands, telling him only the limit of cost and leaving the architect to interpret the client's unexpressed desires as best he may. On the other hand is the man who comes with his ideas too definitely formed. The house must be of such and such a size, must have a living-room facing the southeast of a certain shape; there must be a sun porch on the east adjacent to the dining-room, a sleeping-porch upstairs connecting with the owner's bedroom and bath—and a score of other definite details of the programme which are made, so to speak, a part of the contract. From the start the architect is tied hand and foot by these restrictions. There is no room whatever for the play of his skill as a designer; he is merely trying to fit together an architectural picture puzzle. Naturally the result will be disappointing—a jumble of units rather than a well rounded whole.



A GARDEN SEAT ON THE OUTSIDE OF A LAUNDRY YARD ENCLOSURE

Somewhere between these two extremes lies the road to a successful house. It is almost impossible for the client to impress too strongly upon the architect the main details of his ideals in respect to his house. The matter of style is, of course, vital. It would be a tragedy for a man who felt

A COLONIAL FENCE WITH ALL THE DELICACY OF ITS PROTOTYPES

the full appeal of exquisite Colonial wood carving to find that his architect had designed for him an Italian house. It is almost impossible for the client to acquaint his architect too closely with the family's whole manner of life—their taste in furnishings and color schemes, their habits with regard to entertaining, and all the other details that will enable the architect to picture to himself the practical working of the ménage in its new setting. Beyond this, however, it is dangerous to go. Having contributed this much towards the solution of the problem, it would be far better to leave to the architect all the details with which his years of training and experience have best fitted him to deal. He knows better than the client what sort of a heating system will best serve the particular type of house that he is building; what sort of plumbing fixtures will best fit the conflicting restrictions of limited expense and the desire to have the best that is made. His experience may be trusted in the matter of windows, the choice of woods for interior finish, flooring materials, and all the other details which so many building laymen feel that they must decide for themselves.

Such a course of action does not come easily to most of us. We prefer to see that each nail is driven where needed and that it is of the proper size. We have always had a weakness for a dark-stained, oak-paneled library and it savors of an encroachment upon our personal rights for our architect to tell us that we cannot have such a library treatment in our Colonial house. We may persist and have as a result a house that soon, with our increasing knowledge of architecture, becomes the subject of our embarrassed apologies to visiting friends. But if we are wise we shall rather bow to a higher technical wisdom and allow our architect to fit the house to the complex demands of our own needs and the rational development of an architectural style. Every architect knows that if he allows us to build just what we think we want he will only succeed in making himself our enemy for life.

I hope that all of this somewhat dogmatic reasoning will have made clear the reason for this book. If the reader still believes that herein are set forth a selection of sample houses, varying in size, in style, and in arrangement, from which he may choose a pattern to follow, then this introduction will have failed utterly in its purpose and the book itself can hardly better matters.

Each of the houses that is shown in the following pages by photographs and plans is selected with the purpose of showing in a general way how one particular architectural problem has been solved. It is hardly within the bounds of possibility that any family desiring to build will find itself with a set of conditions identical with those that have governed the design of any one of these houses. There are too many factors controlling the result: definite and specific needs as regards the number and the size of rooms as well as their interrelation, predilection for a certain architectural style, available funds for building, a site of such and such a size with such a grade and orientation and its own particular endowment of trees and shrubs, a certain manner of life in which entertaining, outdoor sleeping, the matter of servants and a host of other such details are factors of more or less importance, never in like ratio in any two cases. It is quite likely that a goodly number of the houses herein illustrated could be made livable homes by any one of a large number of families, but that is not the idea. An architect of high ideals—and there are few who lack them—designs a house that not only will fit the everyday needs of his clients but also a house that expresses that particular family's taste and habits of life—that family's individual personality, if the term may be allowed—and that family's alone.

What then is the good of making such a book as this? In brief it is for the help that is sure to be derived from following the solving of a problem in country house design. When we studied geometry in school or college we were given "originals" to think out and demonstrate. Each was a new problem, unlike anything in the previous course of our study. The only thing that made it possible for us to solve such problems was the fact that our grounding in the basic theorems, axiums and corrollaries had developed in us the ability to think in the language of geometry. Each original, in its solution, increased the facility with which we conquered more complex problems. In just the same way the study of completed houses familiarizes us with the basic principles of design, teaches us to think in terms of architecture and enables us the more easily to solve the problem dependent upon an entirely different set of governing conditions. If we wish to meddle with details at all it is essential that we have something more than that very little knowledge which is such a dangerous thing.

FURNITURE DESIGNED BY MR. EMBURY FOR HIS OWN HOUSE

An astonishing amount of help in

the ability to visualize unbuilt houses is gained by the study of plans in connection with photographs of the completed work. Look at a first floor plan and study the relation of the dining-room to the service quarters and to the living-room. Note where the door opens to the pantry, where the windows are located, where the wall space should be sufficient for sideboard or serving table. Then look at the photograph of the dining-room and see how the room appears in reality—just why the door to the pantry and the smaller doors to the china closet are symmetrically disposed on the central axis, whether the wall space shown on the plan really is adequate for the necessary furniture, just how the architect's ingenuity has brought a group of windows and the sideboard space together by the expedient of using a higher window in the centre of the group. Doubtless you have heard the occupants of a new house complain that they never would have permitted the placing of ingle seats by their living-room fireplace if they had but known in advance how close to the blaze they would be brought, never have permitted the omission of a door under the stairs from kitchen to front hall if they had but realized that the maid would have to go around through the dining-room in answering the front door bell. The only way to avoid like disappointments in your own house is to learn to visualize house plans—or else confess your complete ignorance of the meaning of plans and throw yourself upon the mercy of your architect.

There have been very few books published that were devoted to the work of a single architect or firm of architects, so few that the form of the present volume may need a word of explanation. There are three reasons for publishing the country house work of Mr. Embury. In the first place, if one accepts the hypotheses set down in the preceding pages, it is easier to learn to think in architectural terms by following the reasoning of a single mind in the working out of his varied problems. Second, if we grant the widespread lack of knowledge regarding the architect and his place in the scheme of things, there is no more striking object lesson that will reveal the indispensable help that he can give us than the showing of what one man has really done in helping people to build houses of distinction for themselves. And, finally, there is the excellence of the work itself.

There are few architects who have found it possible to devote so much sympathetic study to a branch of architecture that is notorious throughout the profession for the inadequacy of its material returns. When one considers that the amount of time and thought given by the architect to a ten-thousand-dollar country house is fully as great as that given ordinarily to a fifty-thousand-dollar business building, and that the fee for each is practically in proportion to the cost alone, it will readily be understood that architects do not seek the former branch of practice as a means to rapid wealth. That Mr. Embury has utilized the greater number of interesting problems offered by country house practice in developing his genius in design, with his thoughts on the problems themselves rather than on their financial rewards, is to his credit and incidentally also to his ultimate benefit. Widespread recognition of his ability has come early in his life—he is only half way along the road to three score years and ten—so that "an Embury house" is already a significant and widely understood phrase.

The book, then, is not merely a collection of pictures and plans. It is not a book of sample designs from which one may select a house for oneself as one picks from a tailor's woolens and style plates. It is not a source from which one may clip details and graft them willy-nilly upon another growth. It is rather a record of conditions met and fulfilled, of difficulties ingeniously overcome, of architectural embellishment rationally developed from the structure itself, of personality expressed in terms of stone and wood and plaster. As such a record, may it help us to think architecturally.

BRASS KNOCKERS FOR BEDROOM DOORS

NOTE BY THE ARCHITECT

Any creative art may be defined as being the expression in concrete form of an abstract idea; and a successful work of art is one in which a sound and attractive idea is presented to the public in such a way that the precise view point of the artist may be instantly comprehended. Two things are then essential, the thought and its presentation, and if either of them is not adequate no work of art can be truly called excellent. The best story in the world badly told is not a good story; the best composition badly painted is not a good picture; the work of an architect does not differ in essentials from that of the other creative arts, but in one important particular it differs from the arts of the painter, the sculptor, and the writer in that the expression of the idea must be deputized by the architect, while the writer, the painter, and the sculptor are able to work without intermediaries.

Architecture resembles rather the drama, since the success of a building, or of a play must rest largely upon the amount of sympathy and intelligent understanding with which the author is able to inspire the collaborators, and if the playwright can present his work to the public only through the successive mediums of the producing manager, the stage manager, the scenic artist, and the actor, the architect must build his houses by means of draughtsmen, contractors, material men, and mechanics; and even the playwright has one advantage over the architect; as his work progresses he is able to modify and improve it, but the work of an architect cannot be revised or rebuilt.

In the pursuance of his art the architect must work not only through many men of various minds, but with stubborn and downright materials of fixed colors and definite textures, and since the painter can mix and blend his colors with complete facility so as to create the illusion expressing his idea, he is dependent only upon his own ability; the architect must adapt his motive to the colors possible, he cannot vary his palette. Even when his work is completed, perhaps successfully, its final effect has not yet been obtained, since this must depend very greatly upon the quality of the surroundings, the trees, planting, and shrubs, which make the setting, and upon the colors and patterns of wall paper, hangings, and furniture, which decorate the interior.

It is not uncustomary to entrust the landscape and decorative work to men working independently from the architect, who may fail to grasp the architect's purposes and thereby lessen the artistic value of the building which they are supposed to beautify, and the architect must, therefore, depend upon the landscape architect and the decorator to comprehend his work, as well as upon his draughtsmen, the contractors, and the mechanics; unless all these men can sympathetically comprehend his aims and purposes, no amount of direction or supervision will answer. So when I find that I am to work with

a contractor like W. E. Schlimgen, or decorators like Starbuck and Hunt, I can proceed with a better heart, for I am assured that my work is going to stand or fall on the merits of its design alone, and I cannot attribute my failures to slovenly or dogmatic execution.

But the most important, the most necessary of the men through whom an architect must work are not the decorators, or the contractors, or the landscape men, but the draughtsmen in his own office, and no one who has not been himself an architect can realize how very greatly they can be relied upon. The architect who is at all busy cannot himself make many working drawings, and he probably makes no full size details, but the difference between a stock piece and a good motive for a house well drawn and well detailed is as great as that between the same piece of music performed by a German street band and the Philharmonic Orchestra, and no amount of supervision, advice and criticism will produce the quality of drawings desired unless the draughtsmen who execute them are loyal, sympathetic and capable.

Fortunately in the United States there is no profession in which higher standards obtain than among the architectural draughtsmen; their salaries are often pitifully small; they are often worked for unbelievably long periods at a stretch; they must always subordinate their own conceptions of design to those of their employer, and they very seldom fail. Their kindness and helpfulness to each other are beyond words; jealousy and friction and determination to succeed at the expense of each other, so common in other trades and professions, do not exist among them; the newcomer in the profession is helped and taught; his faults are corrected and his abilities appreciated by his fellow draughtsmen. These things I know of my own knowledge because everything that I have learned about architecture was taught me when I was a draughtsman, by fellow draughtsmen. Now that I am myself an employer of draughtsmen, I find that I am still learning from them; I look to them not only to carry out my schemes, but to advise about them, and I receive no criticism so valuable, so constructive and so trenchant as that given me by the men who work for me. From them I expect and receive sympathetic comprehension of my aims, and frank and full expressions of opinion of the way I am trying to realize them. Artists themselves, they do not substitute flattery for criticism, and, sincerely anxious that our joint work may be as creditable as possible, they never hesitate to point out defects or faults; and there is no appreciation of successful work so pleasant as that of the men who have assisted toward its success.

In this note I want to express to my loyal assistants and good friends, Charles Conrad, Walter McQuade, Lewis Welsh, Lincoln Crisson, Le Roy Barton, Ruth Dean, Albert MacDonald, and Roland Gallimore, my admiration for them, and my appreciation of their help.

AYMAR EMBURY II

COUNTRY HOUSES
BY AYMAR EMBURY, II

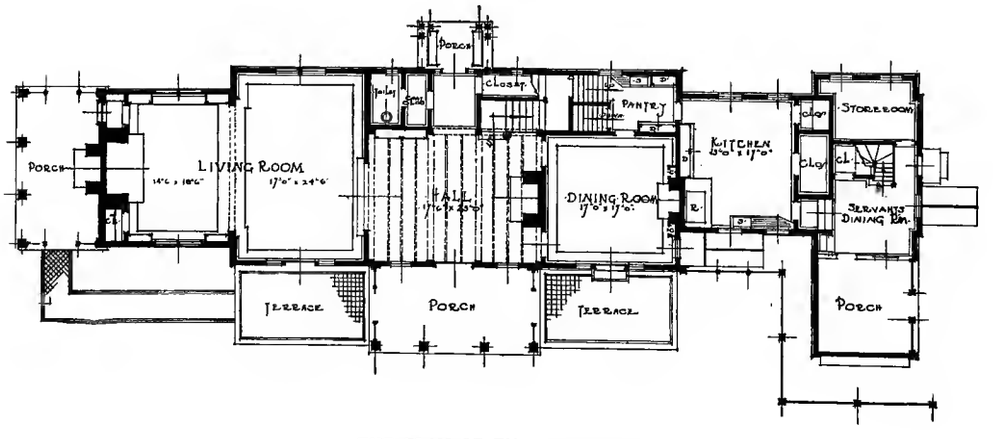
THE GARDEN FRONT OF THE CLARK HOUSE

THE HOUSE OF MR. H. B. CLARK

NEW CANAAN, CONNECTICUT

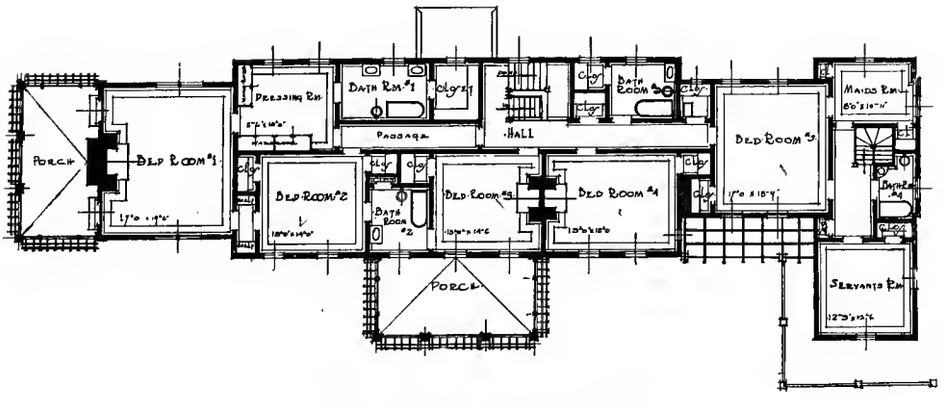
THE GARDEN PORCH

THE LIVING ROOM LOOKING TOWARD THE FIREPLACE



THE PLAN OF THE FIRST FLOOR

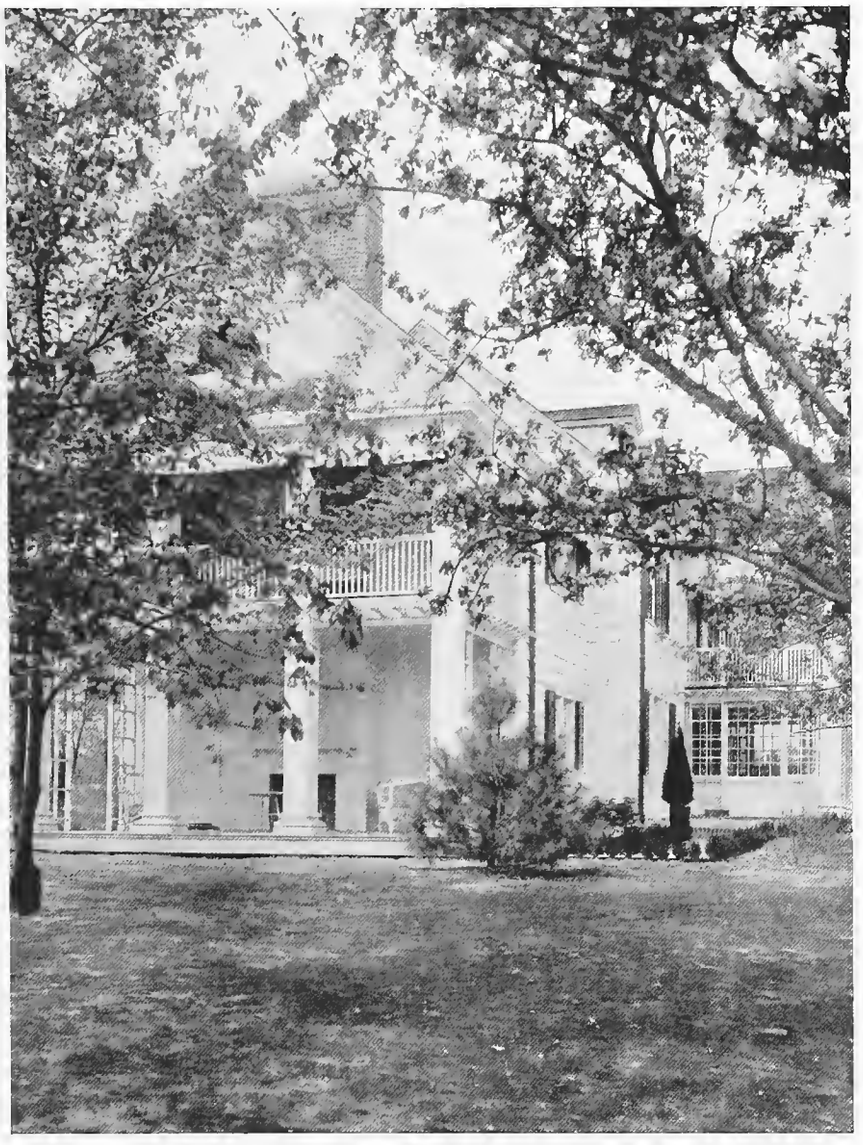
THE HALL



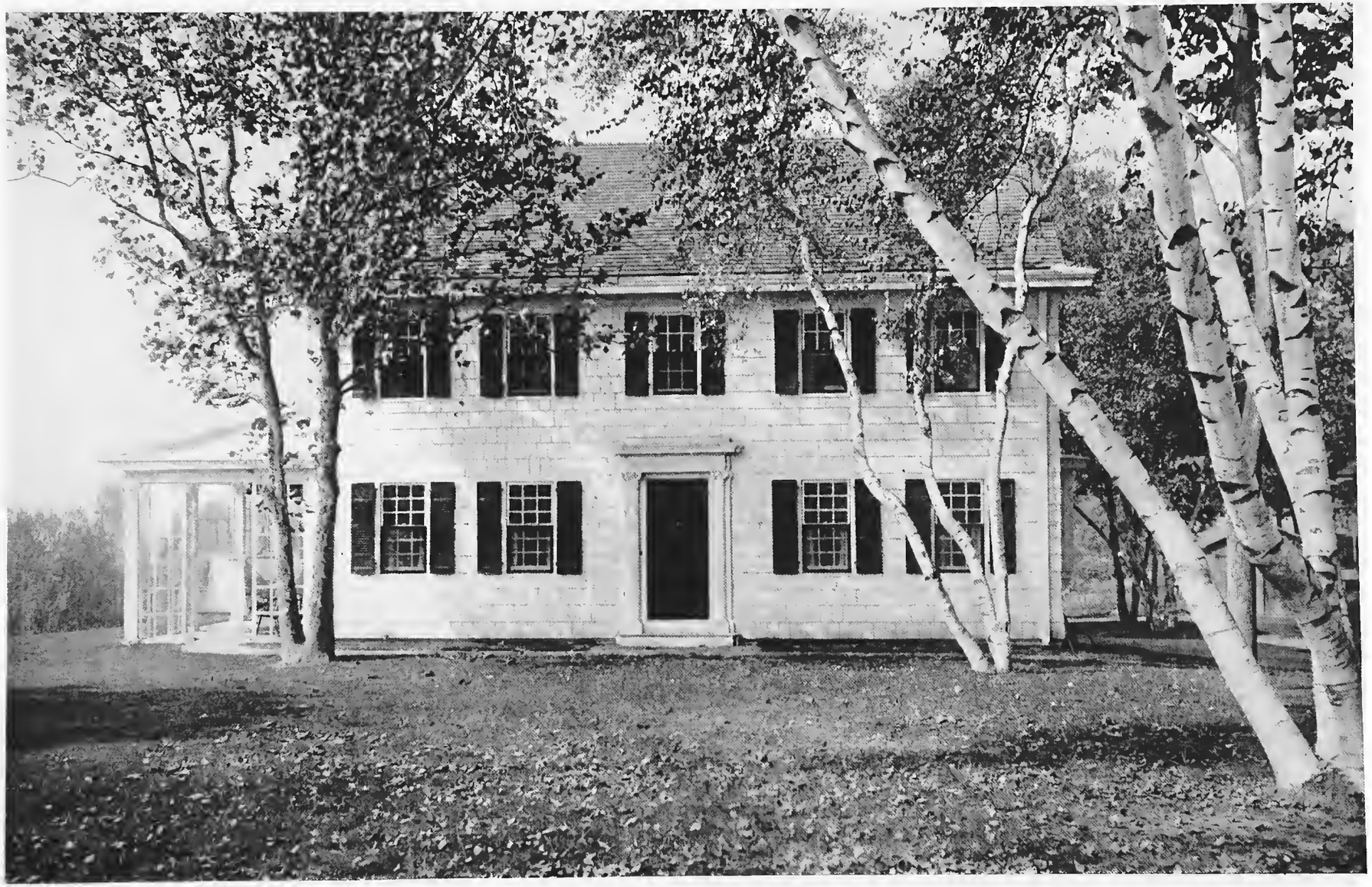
THE PLAN OF THE SECOND FLOOR

The dining room is paneled in white the full height of the room, with a simple molded cornice at the ceiling, and a fireplace of Colonial type is flanked by two glass closets. The living room is paneled in dark oak, and the hall has white walls with a hand-hewn beamed ceiling.

This house was built quite far out from the town of New Canaan, and the whole building was designed to resemble rather an enlarged farmhouse than a Colonial mansion, and simplicity was the end sought for rather than formality. Keeping this in mind the motives used throughout both the interior and exterior were those which were known to the country designers of the Colonial period, although the architect did not endeavor to reproduce the Colonial style very closely.



THE PORCH AT THE END OF THE HOUSE

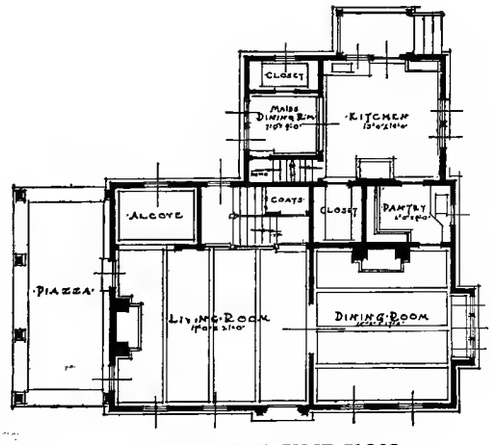


THE FRONT OF THE STARR HOUSE

THE HOUSE OF
MR. LOUIS STARR, JR.

TENAFLY, NEW JERSEY

THE ENTRANCE DOOR



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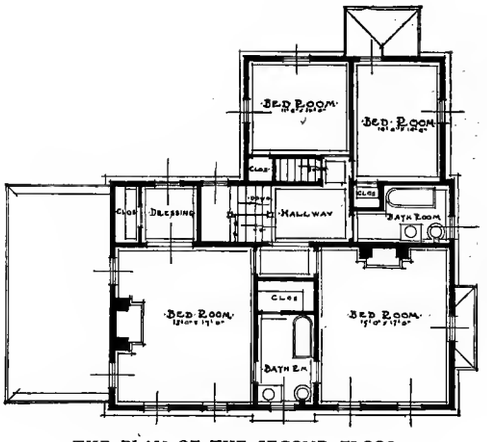


THE PLAN OF THE SECOND FLOOR

THE ENTRANCE FRONT OF THE TOWNE HOUSE

THE HOUSE OF
MR. HENRY R. TOWNE

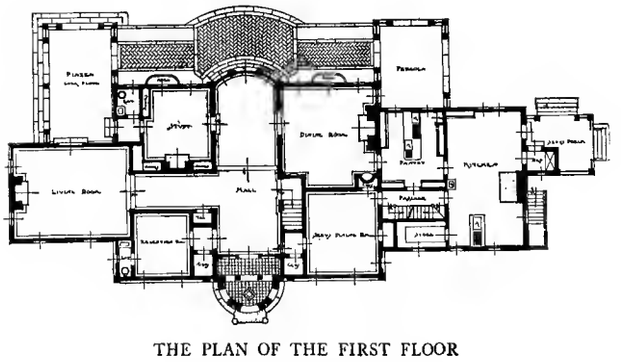
LITCHFIELD, CONNECTICUT

THE CHAUFFEUR'S COTTAGE AND GARAGE

THE GARDEN FRONT OF THE TOWNE HOUSE

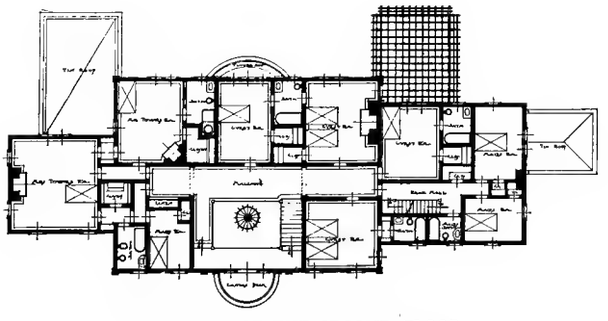
A DETAIL OF THE MAIN ENTRANCE

THE HALL LOOKING TOWARD THE ENTRANCE SIDE



THE PLAN OF THE FIRST FLOOR

THE DINING ROOM



THE PLAN OF THE SECOND FLOOR

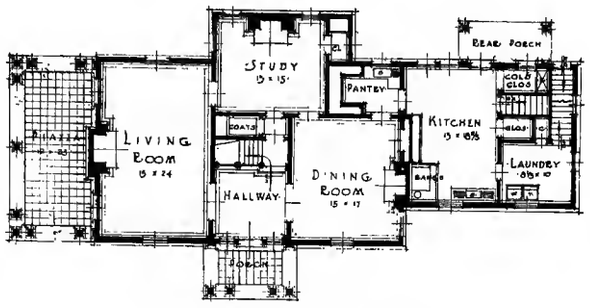
THE STAIRWAY END OF THE HALL IN THE TOWNE HOUSE

THE HOUSE OF
MR. NICHOLL FLOYD, JR.

GARDEN CITY, LONG ISLAND

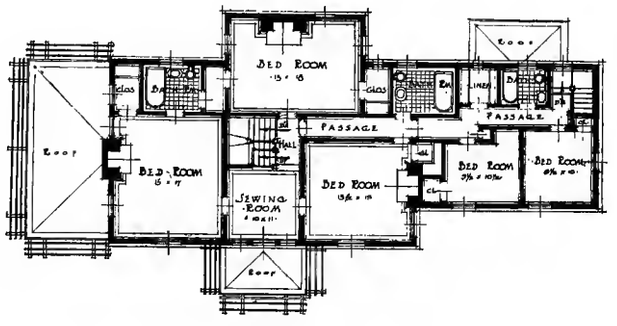
ENTRANCE DETAIL

THE ENTRANCE FRONT OF THE FLOYD HOUSE



THE PLAN OF THE FIRST FLOOR

The color scheme of this house is gray, white, and green, the gray much lighter than would appear from the photographs, with no such great apparent contrast between the stucco and trellis which is of course intended to form a support for vines. The house was designed to appear as low as possible, but in the third story there are two admirable guest rooms and guests' bath room, in addition to the accommodation shown in the first and second floor plans



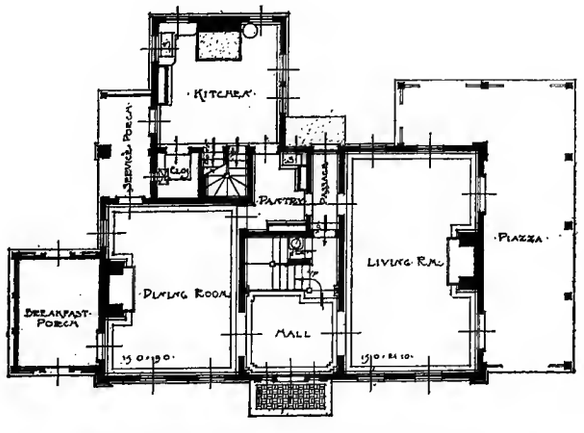
THE PLAN OF THE SECOND FLOOR

THE ENTRANCE FRONT OF THE CLARKE HOUSE

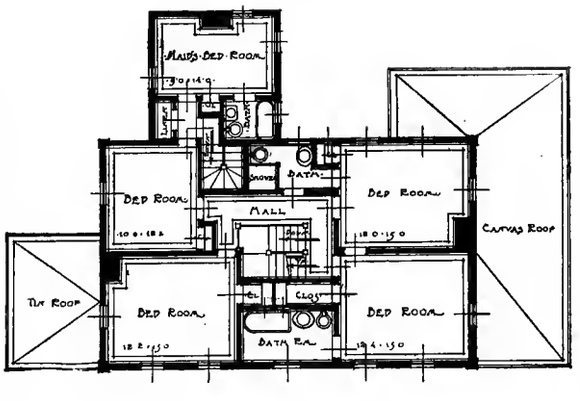
THE HOUSE OF MR. F. P. CLARKE

GARDEN CITY, LONG ISLAND

DETAIL OF THE MAIN ENTRANCE



THE PLAN OF THE FIRST FLOOR



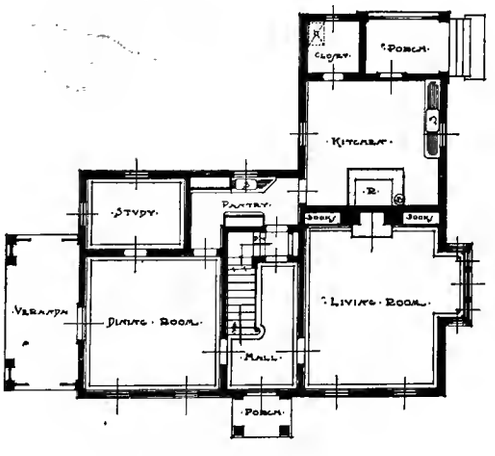
THE PLAN OF THE SECOND FLOOR

THE ENTRANCE FRONT OF THE KINGMAN HOUSE

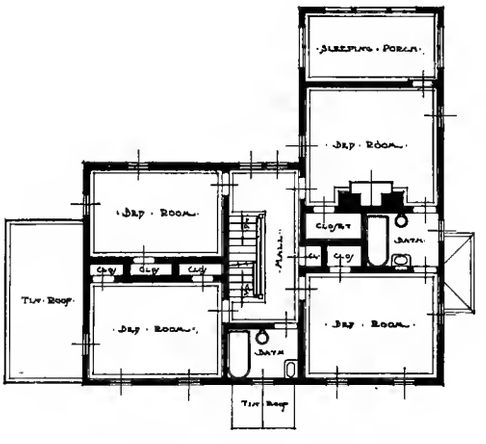
THE HOUSE OF MR. JOHN A. KINGMAN

BRIDGEPORT, CONNECTICUT

The owner of this house came to the architect with sketches for both the exterior and interior so admirably thought out that practically no sketches by the architect were necessary, but the working drawings were made with little or no change from the scheme desired by the owner. A case like this is of course unusual, since although most owners have a pretty well developed idea of what type of house they like, few of them have the knowledge or training sufficient to enable them to so completely visualize their desires and to express them to the architect in so concrete a form



THE PLAN OF THE FIRST FLOOR



THE PLAN OF THE SECOND FLOOR

MAIN ENTRANCE DETAIL OF THE KINGMAN HOUSE

THE HOUSE OF MRS. HARRISON SANFORD

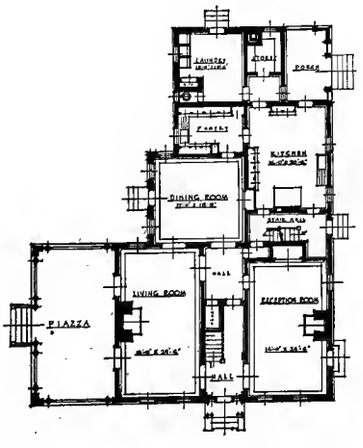
LITCHFIELD, CONNECTICUT

A DOORWAY OF THE REMODELLED SANFORD HOUSE

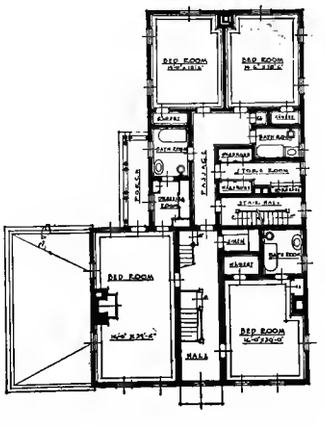
THE STREET FRONT OF THE SANFORD HOUSE

THE OUTSIDE ENTRANCE TO THE DINING-ROOM

This is an old house which had been extensively remodelled some twenty-five years ago, much to its detriment, so that the principal work of the architect was to restore it to its conjectured original form



THE PLAN OF THE FIRST FLOOR



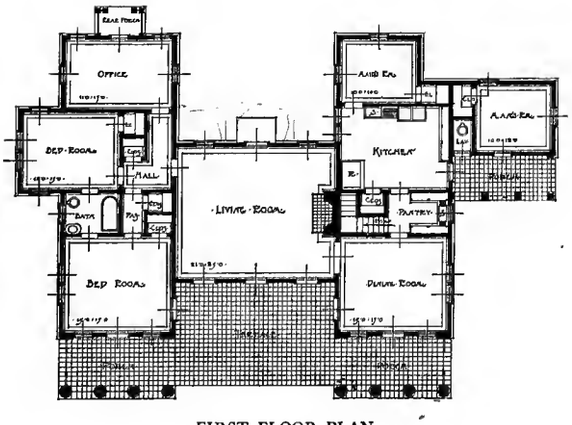
THE PLAN OF THE SECOND FLOOR

THE WATER FRONT OF THE BARBER HOUSE

THE HOUSE OF MRS. ST. GEORGE BARBER

SOUTH RIVER, MARYLAND

PORCH DETAIL



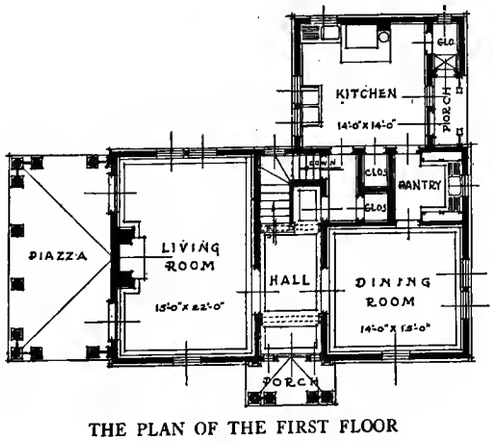
FIRST FLOOR PLAN

THE STREET FRONT OF THE WIGHTMAN HOUSE

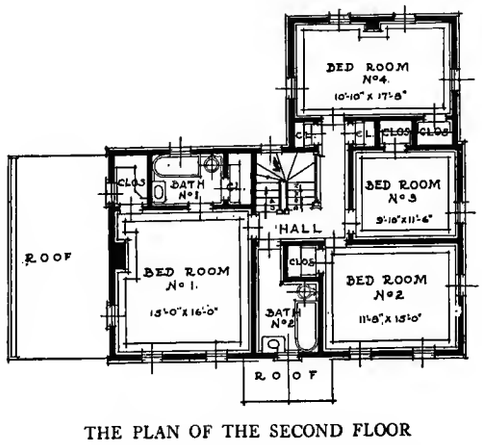
THE HOUSE OF MR. GEORGE B. WIGHTMAN

GREAT NECK, LONG ISLAND

This house has a very economical plan, and the simplest exterior which can be made attractive, and for a house where considerable accommodation is needed at a minimum of expense there is probably no other style so satisfactory to use. But it must be remembered, that, in a house of this character, the shape and proportion of the whole building and of the window openings must be much more carefully considered than in the usual house where ornamentation can be depended upon to add to its appearance



THE PLAN OF THE FIRST FLOOR



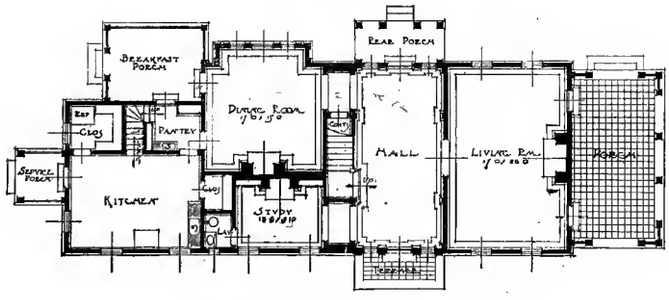
THE PLAN OF THE SECOND FLOOR

THE MAIN FRONT OF HILLCREST

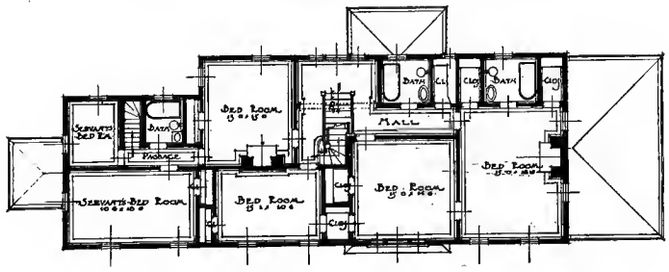
"HILLCREST"

ENGLEWOOD, NEW JERSEY

THE REAR OR DRIVEWAY ENTRANCE FRONT



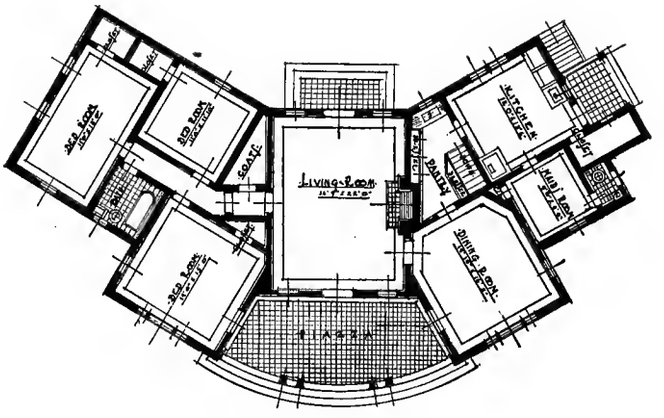
THE PLAN OF THE FIRST FLOOR



THE PLAN OF THE SECOND FLOOR

A COTTAGE ON THE WEYMOUTH ESTATE

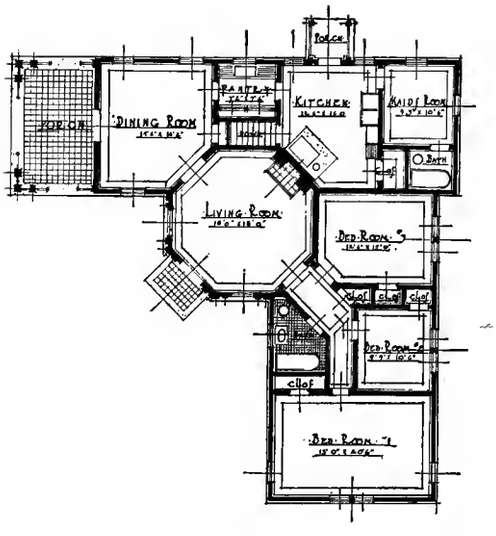
SOUTHERN PINES, NORTH CAROLINA



THE FLOOR PLAN

A COTTAGE ON THE WEYMOUTH ESTATE

SOUTHERN PINES, NORTH CAROLINA



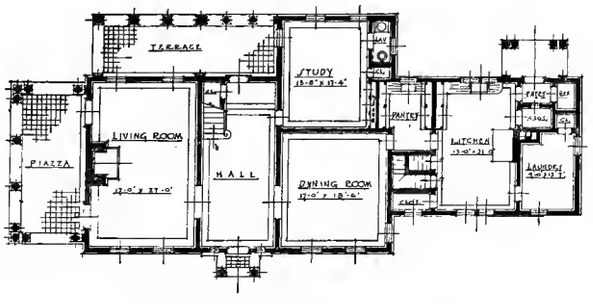
THE FLOOR PLAN

THE ENTRANCE FRONT OF THE CLARKE HOUSE

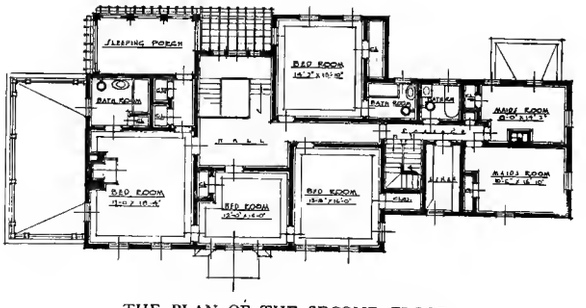
THE HOUSE OF MR. E. S. CLARKE

TENAFLY, NEW JERSEY

THE ENTRANCE DOORWAY



THE PLAN OF THE FIRST FLOOR



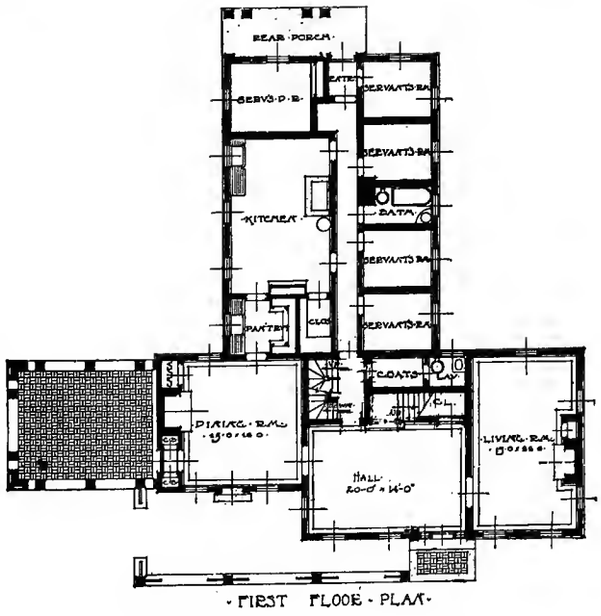
THE PLAN OF THE SECOND FLOOR

THE TERRACE FRONT OF THE FRY HOUSE

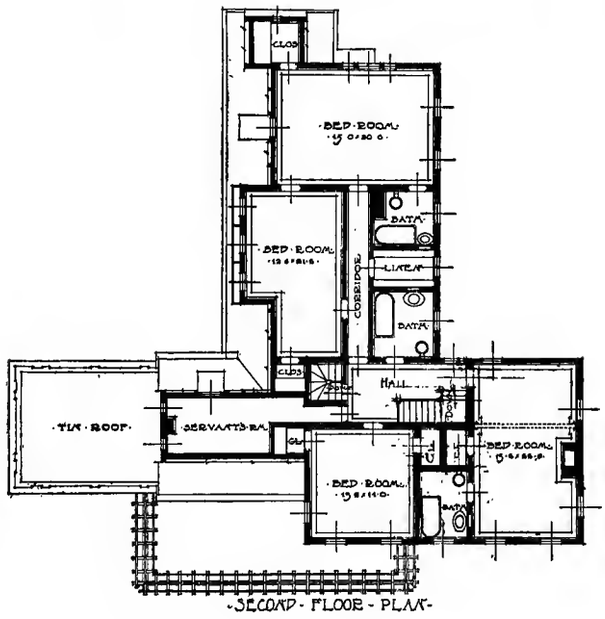
THE HOUSE OF MR. MARSHALL FRY

SOUTHAMPTON, LONG ISLAND

THE DINING-ROOM



FIRST FLOOR PLAN

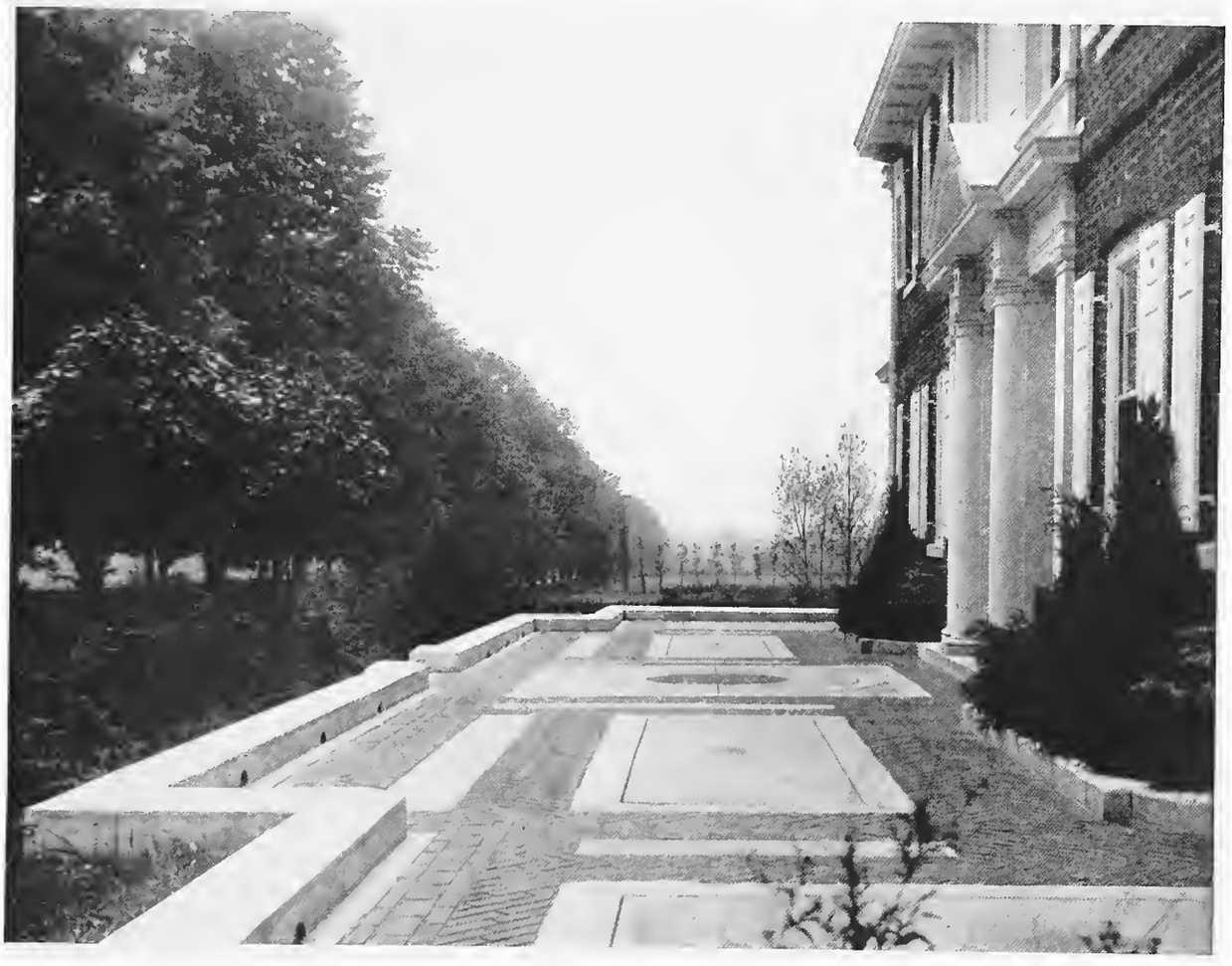


SECOND FLOOR PLAN

THE SERVICE SIDE OF THE FRY HOUSE

THE HOUSE OF MR. HITER KING

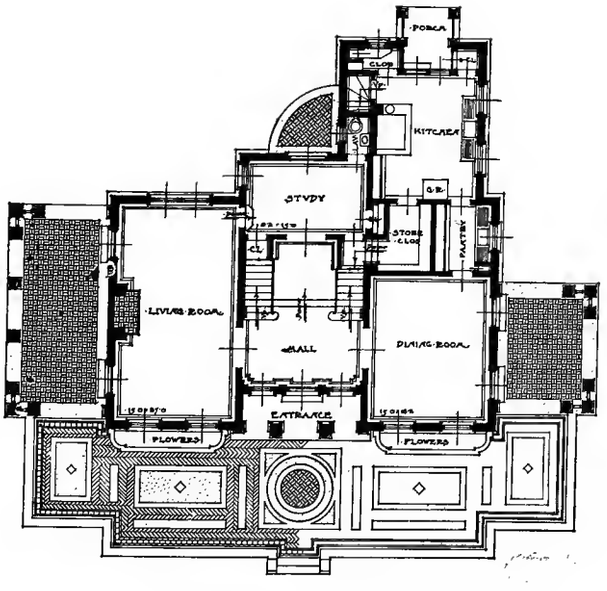
GREAT NECK, LONG ISLAND



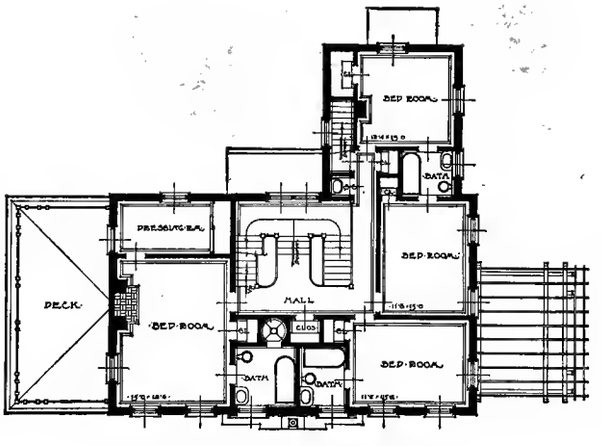
The most unusual feature of this house is the terrace across the front, which is worked out in an interesting pattern of brick and various colored cements like a mosaic. The house itself is of a familiar type with the exception of the recessed entrance and the inclusion of the windows and panel above into a single motive

THE MAIN FRONT OF THE KING HOUSE

THE DINING-ROOM



THE PLAN OF THE FIRST FLOOR



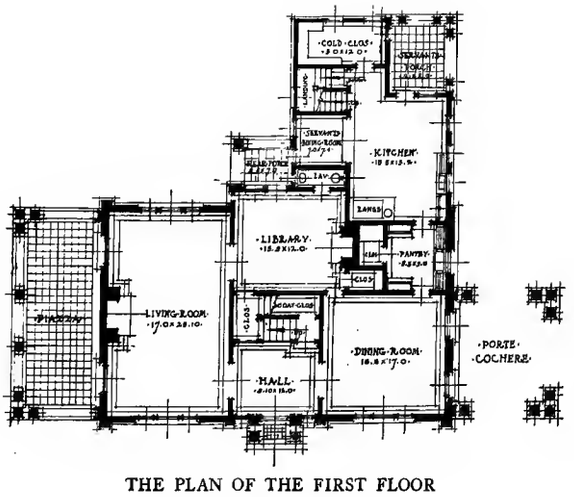
THE PLAN OF THE SECOND FLOOR

THE STREET FRONT OF THE TARBELL HOUSE

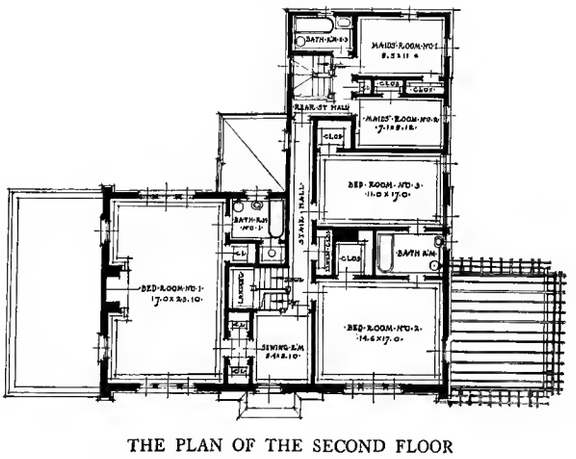
THE HOUSE OF MR. SWIFT TARBELL

GARDEN CITY, LONG ISLAND

DETAIL OF THE MAIN ENTRANCE



THE PLAN OF THE FIRST FLOOR



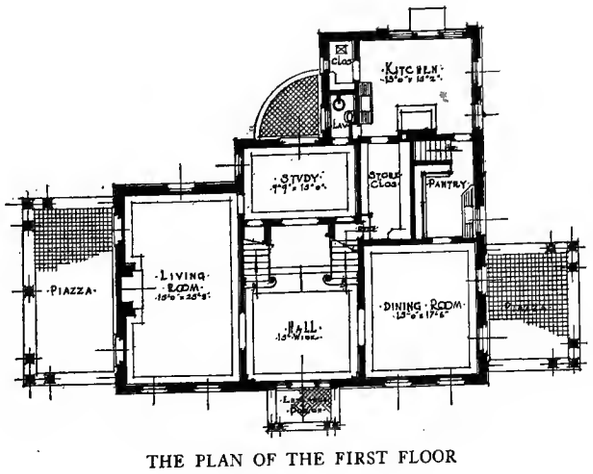
THE PLAN OF THE SECOND FLOOR

THE PIAZZA END OF THE SPEER HOUSE

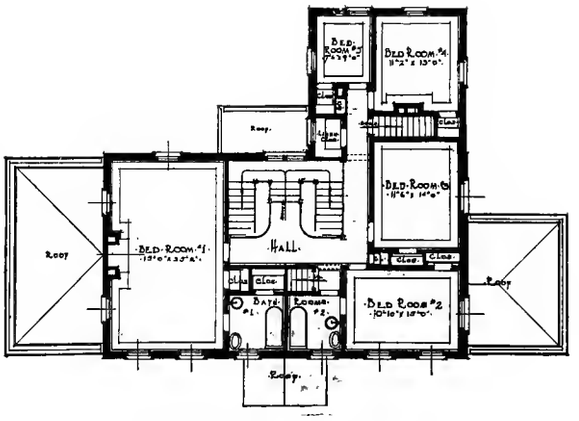
THE HOUSE OF MR. E. M. SPEER

ENGLEWOOD, NEW JERSEY

A DETAIL OF THE MAIN ENTRANCE



THE PLAN OF THE FIRST FLOOR



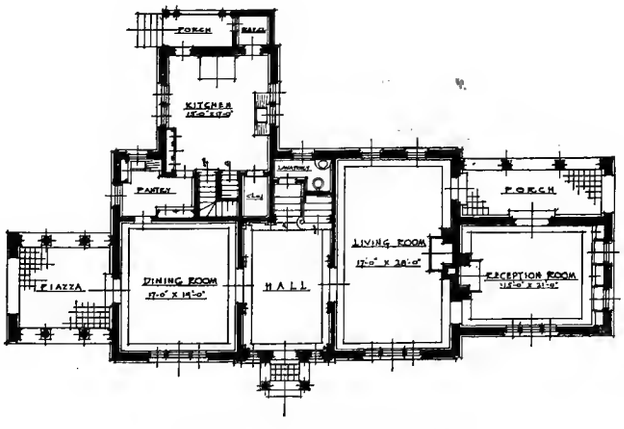
THE PLAN OF THE SECOND FLOOR

THE ENTRANCE FRONT OF THE ELLIS HOUSE

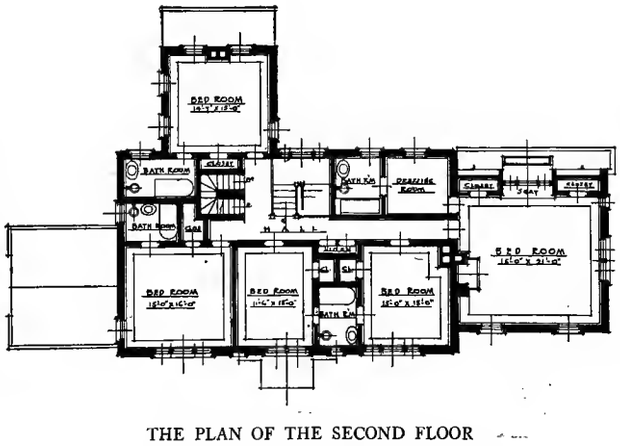
THE HOUSE OF MR. R. M. ELLIS

GREAT NECK, LONG ISLAND

THE HALL



THE PLAN OF THE FIRST FLOOR



THE PLAN OF THE SECOND FLOOR

THE RECEPTION ROOM END OF THE ELLIS HOUSE

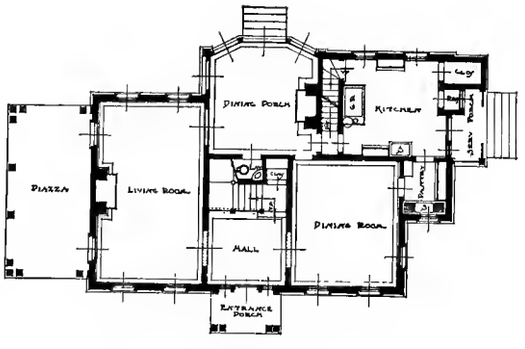
THE HOUSE OF MR. F. E. RICHART

WELLSVILLE, NEW YORK

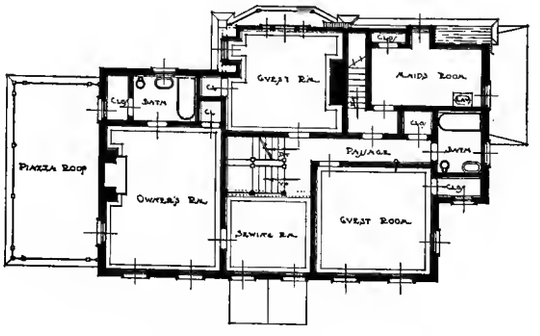
THE ENTRANCE FRONT AND SERVICE END

The house illustrated above might be called the result of architecture by correspondence, since the materials were selected, contracts let, and the building supervised entirely by the owner, it being much too far from New York to permit of visits to the work. Constant communication by letter was kept up, and samples of the materials were submitted to the architect from time to time as the work proceeded

THE REAR OF THE RICHART HOUSE SHOWING THE DINING PORCH IN THE CENTRE



THE PLAN OF THE FIRST FLOOR



THE PLAN OF THE SECOND FLOOR

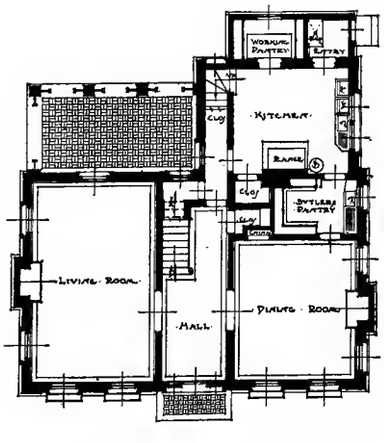
THE HOUSE OF
MR. GEORGE R. AINSWORTH

GREAT NECK, LONG ISLAND

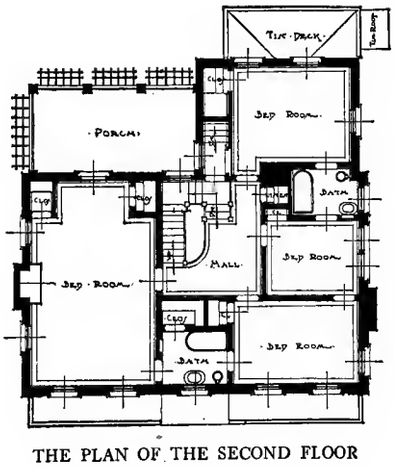
The doorway illustrated above was in motive copied from an old Dutch farmhouse on Long Island, but the setting was entirely different from that of the original, which had no circular treatment above it, and it has been very happily adapted to its new position

THE STREET FRONT OF THE AINSWORTH HOUSE

THE LIVING-ROOM



THE PLAN OF THE FIRST FLOOR



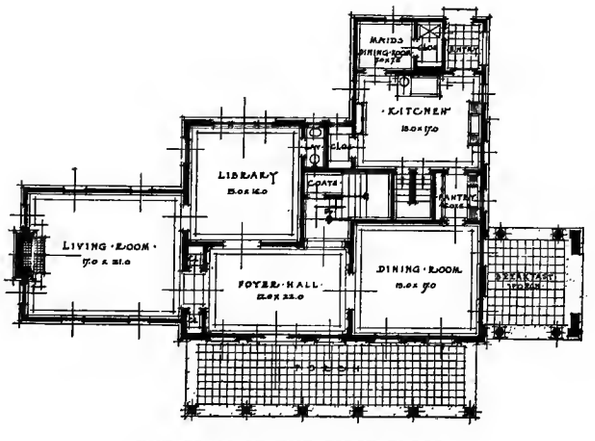
THE PLAN OF THE SECOND FLOOR

THE STREET FRONT AND LIVING-ROOM END OF THE STEWART AVENUE HOUSE

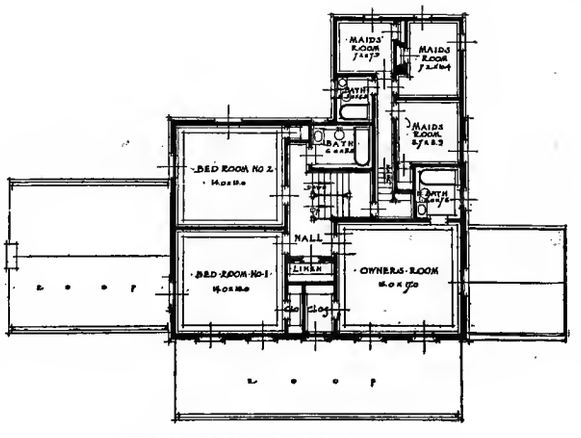
A HOUSE ON THE SOUTH SIDE OF STEWART AVENUE

GARDEN CITY, LONG ISLAND

THE BREAKFAST PORCH END



THE PLAN OF THE FIRST FLOOR



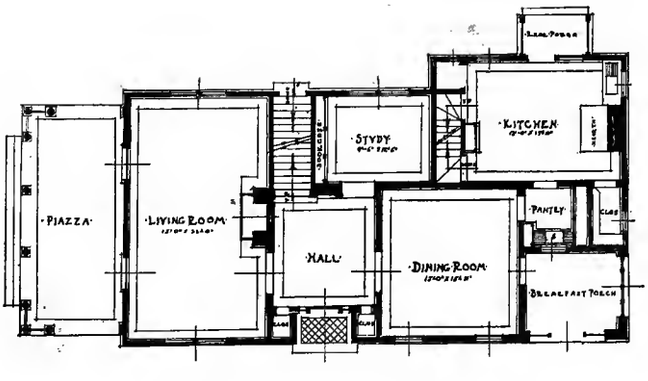
THE PLAN OF THE SECOND FLOOR

A DETAIL OF THE FRONT OF THE GALES HOUSE

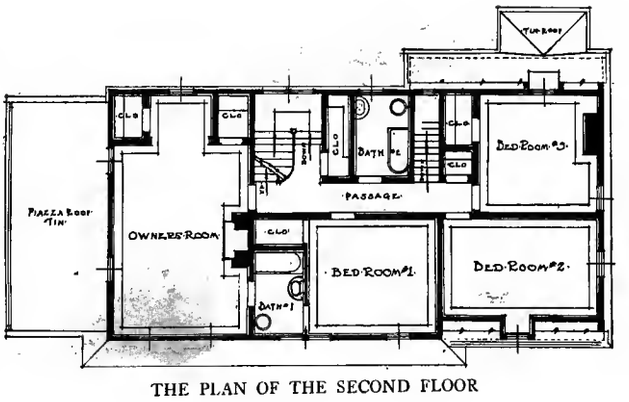
THE HOUSE OF
MRS. GEORGE M. GALES

GREAT NECK, LONG ISLAND

THE PIAZZA END



THE PLAN OF THE FIRST FLOOR



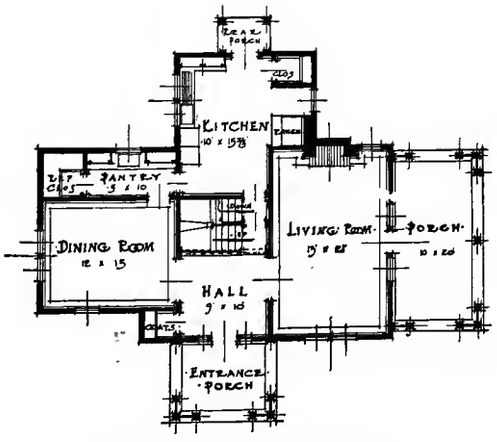
THE PLAN OF THE SECOND FLOOR

THE ENTRANCE FRONT OF THE McINTYRE HOUSE

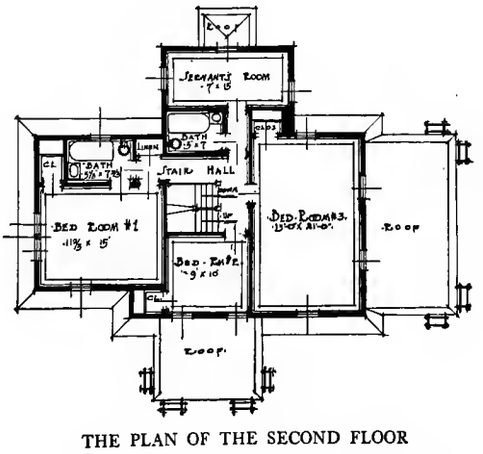
THE HOUSE OF MR. E. T. McINTYRE

GREAT NECK, LONG ISLAND

This small house was designed to fit a position between two others, one of which was of stucco, and the other of shingles, and in quite dissimilar styles. It was therefore executed in a combination of the two materials and designed in a way which gave it a character of its own, without injuring its neighbors. The color scheme is buff for the stucco, white for the upper walls, dull light green for the blinds and reddish brown for the roof



THE PLAN OF THE FIRST FLOOR



THE PLAN OF THE SECOND FLOOR

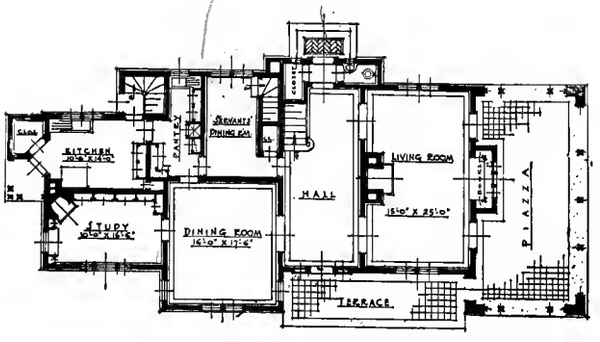
THE TERRACE SIDE OF THE DODD HOUSE

THE HOUSE OF
MR. LEE WILSON DODD

NEW HAVEN, CONNECTICUT

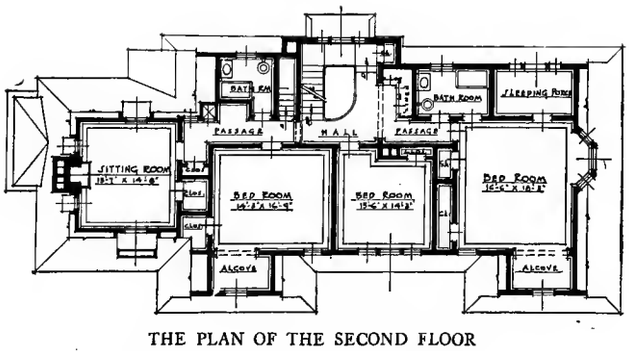
DETAIL OF THE MAIN ENTRANCE

ANOTHER VIEW OF THE TERRACE SIDE



THE PLAN OF THE FIRST FLOOR

THE HALL



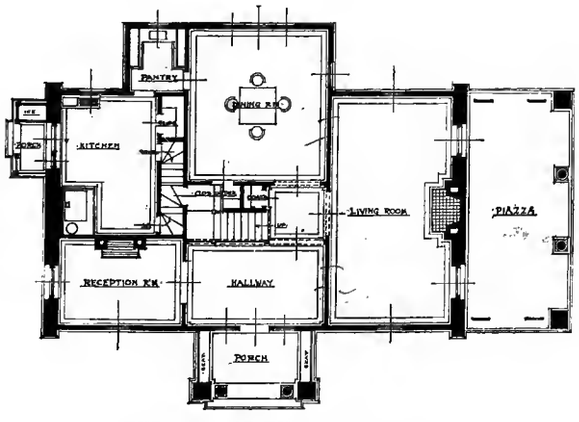
THE PLAN OF THE SECOND FLOOR

THE STREET FRONT OF THE GRAEME HOUSE

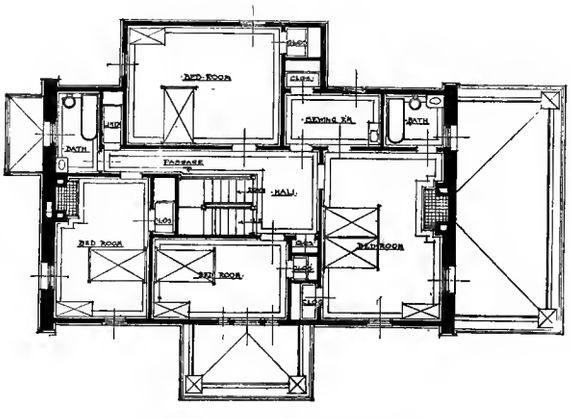
THE HOUSE OF MRS. E. R. GRAEME

ENGLEWOOD, NEW JERSEY

DETAIL OF THE MAIN ENTRANCE



THE PLAN OF THE FIRST FLOOR



THE PLAN OF THE SECOND FLOOR

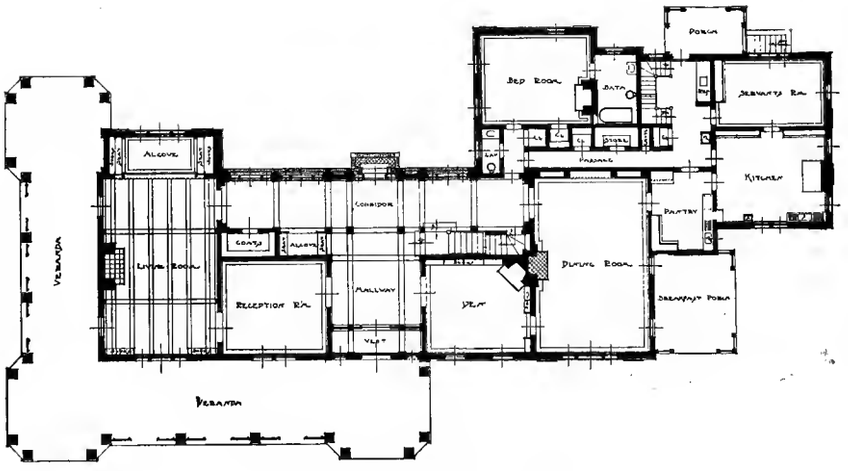
THE PETERS HOUSE FROM THE GARDEN

THE HOUSE OF MR. RALPH PETERS

GARDEN CITY, LONG ISLAND

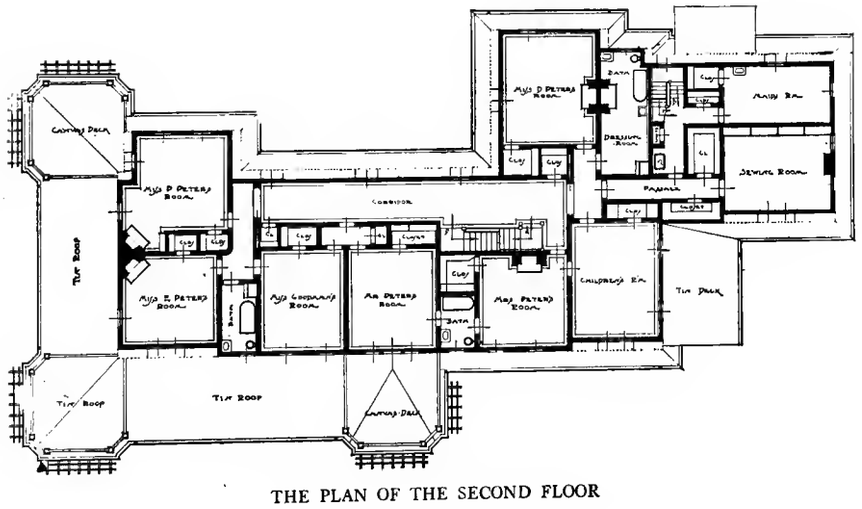
THE END VERANDA

THE TERRACE



THE PLAN OF THE FIRST FLOOR

THE CORRIDOR ON THE FIRST FLOOR



THE PLAN OF THE SECOND FLOOR

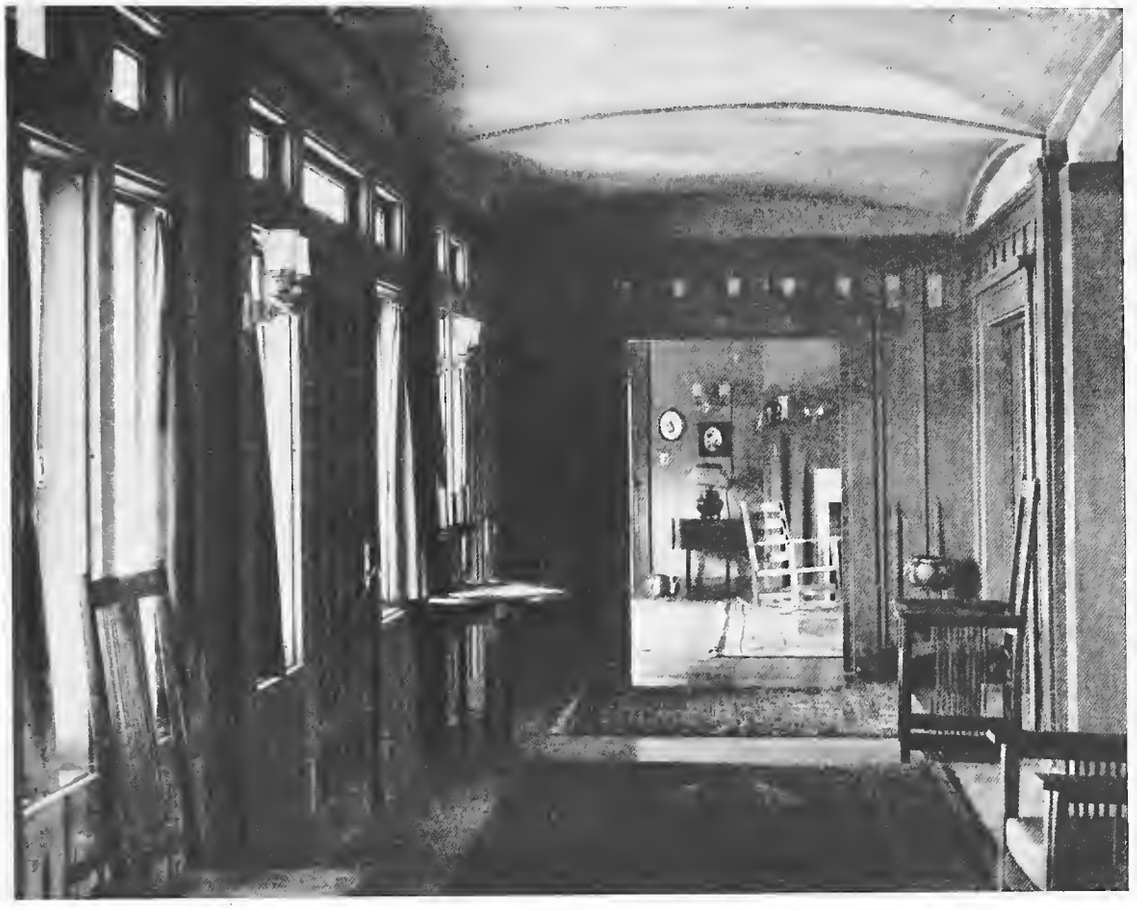
THE FRONT OF THE PETERS HOUSE

THE HOUSE OF MR. HENRY S. ORR

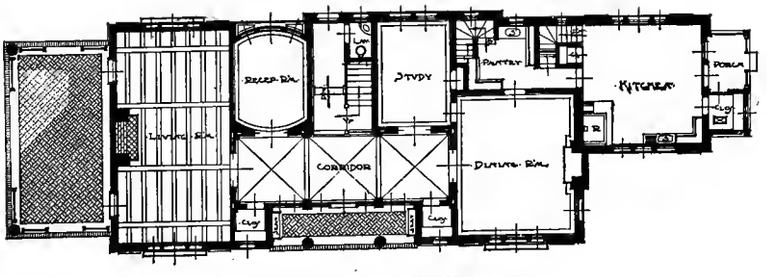
GARDEN CITY, LONG ISLAND

Most projecting porches on gambrel roof houses do not harmonize well with the broken roof lines, and in this case a recessed porch, with stucco columns heavy enough to apparently support the weight above it, was substituted

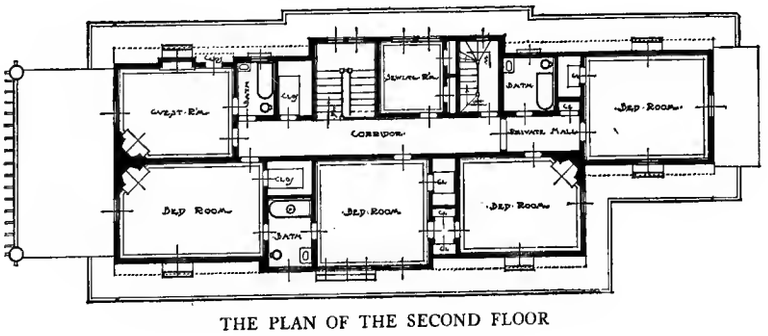
THE STREET FRONT OF THE ORR HOUSE



THE HALL



THE PLAN OF THE FIRST FLOOR

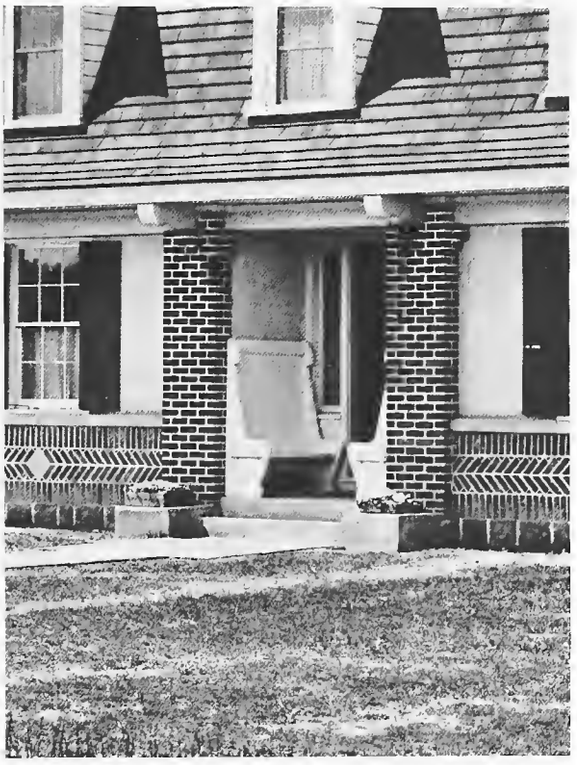


THE PLAN OF THE SECOND FLOOR

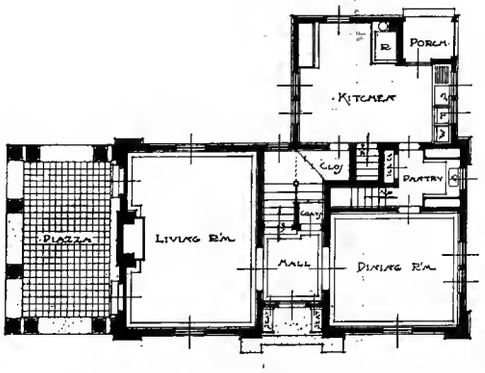
THE FRONT AND PIAZZA END OF THE FLAGG COTTAGE

COTTAGE FOR
MR. STANLEY G. FLAGG, JR.

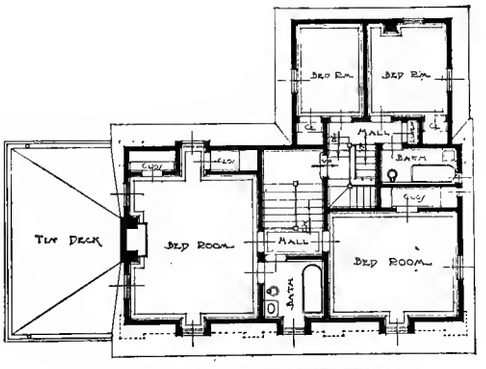
STOWE, PENNSYLVANIA



DETAIL OF THE ENTRANCE



THE PLAN OF THE FIRST FLOOR

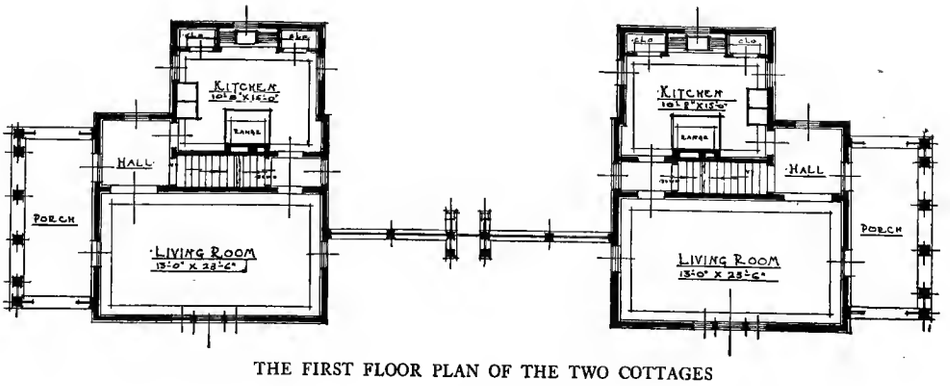


THE PLAN OF THE SECOND FLOOR

WORKMEN'S COTTAGES
FOR MR. STANLEY G. FLAGG, JR.

VILLA NOVA, PENNSYLVANIA

THE TWO COTTAGES FROM THE STREET SIDE

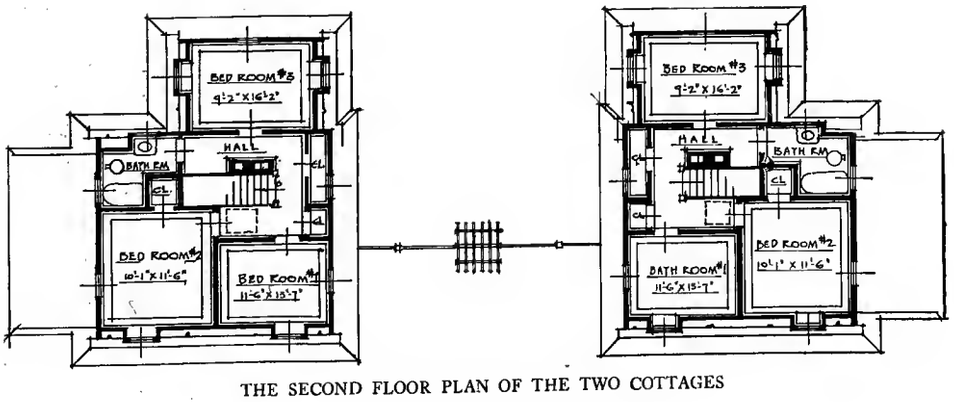


THE FIRST FLOOR PLAN OF THE TWO COTTAGES

WORKMEN'S COTTAGES
FOR MR. STANLEY G. FLAGG, JR.

VILLA NOVA, PENNSYLVANIA

THE TWO COTTAGES FROM THE REAR

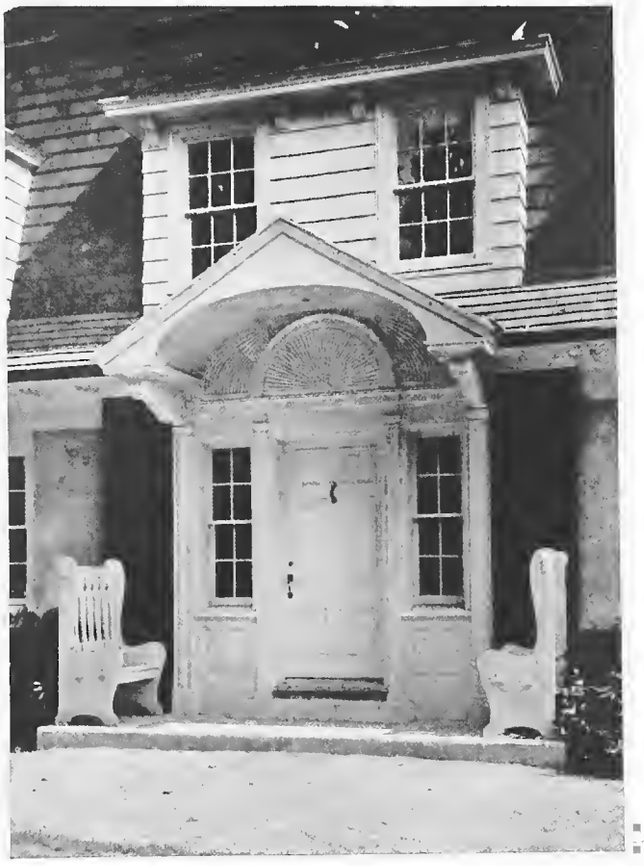


THE SECOND FLOOR PLAN OF THE TWO COTTAGES

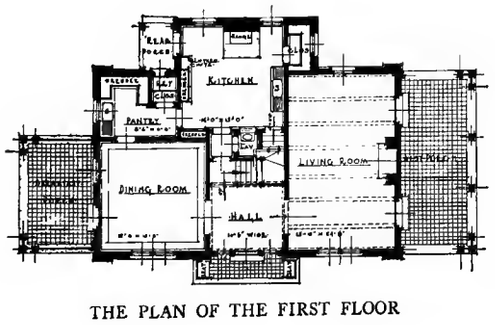
THE ENTRANCE FRONT OF THE JORDAN HOUSE

THE HOUSE OF MR. FREDERICK JORDAN

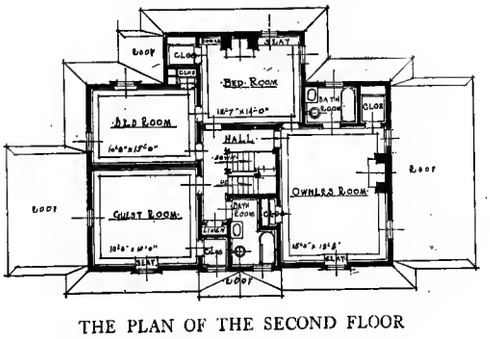
GREAT NECK, LONG ISLAND



DETAIL OF THE MAIN ENTRANCE



THE PLAN OF THE FIRST FLOOR



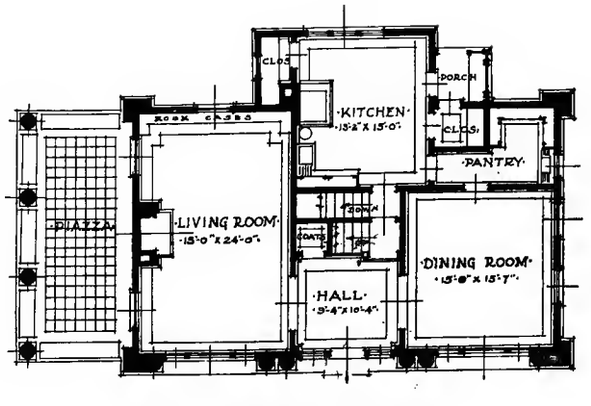
THE PLAN OF THE SECOND FLOOR

THE ENTRANCE FRONT OF THE BULL HOUSE

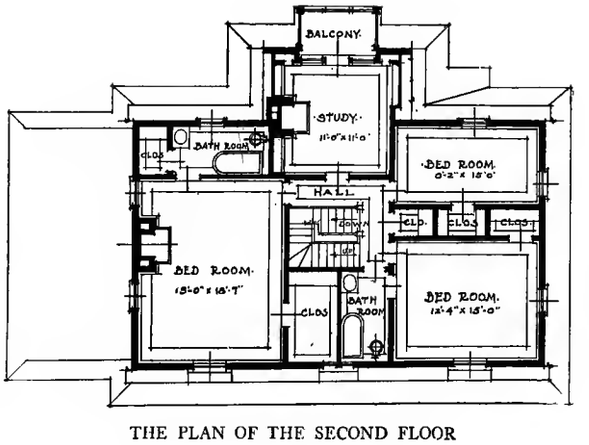
THE HOUSE OF MR. JEROME C. BULL

TUCKAHOE, NEW YORK

THE PIAZZA END



THE PLAN OF THE FIRST FLOOR



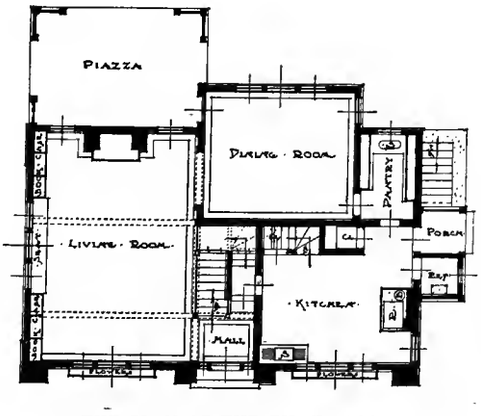
THE PLAN OF THE SECOND FLOOR

THE STREET FRONT OF THE DOTY HOUSE

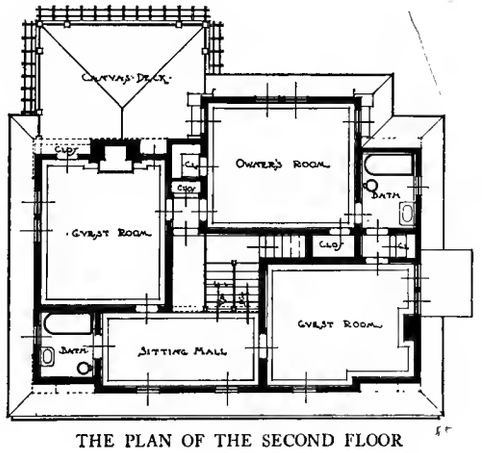
THE HOUSE OF MR. DOUGLAS Z. DOTY

BOUND BROOK, NEW JERSEY

The gambrel roof house does not have on the second floor as large an amount of space as on the first; in this case the second floor was supported on piers projecting beyond the first floor line, in order to increase the size of the rooms above. The expedient was successful practically, and is also a picturesque method of securing heavy shadows in the first floor; and of diversifying the exterior in a way that is in harmony with the style but slightly out of the ordinary



THE PLAN OF THE FIRST FLOOR

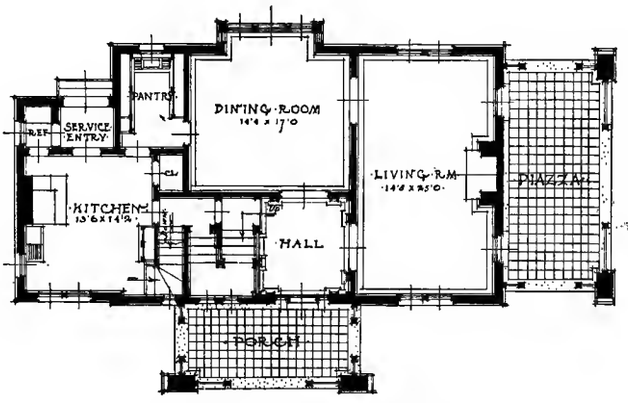


THE PLAN OF THE SECOND FLOOR

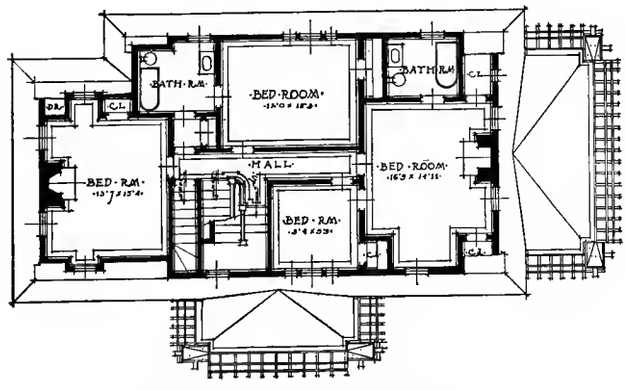
THE STREET FRONT OF THE OLDS HOUSE

THE HOUSE OF MR. E. A. OLDS, JR.

ENGLEWOOD, NEW JERSEY



THE PLAN OF THE FIRST FLOOR

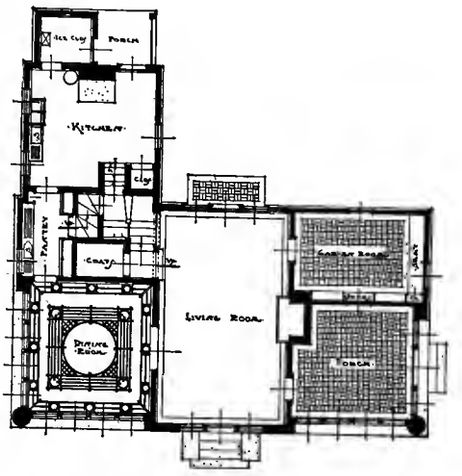


THE PLAN OF THE SECOND FLOOR

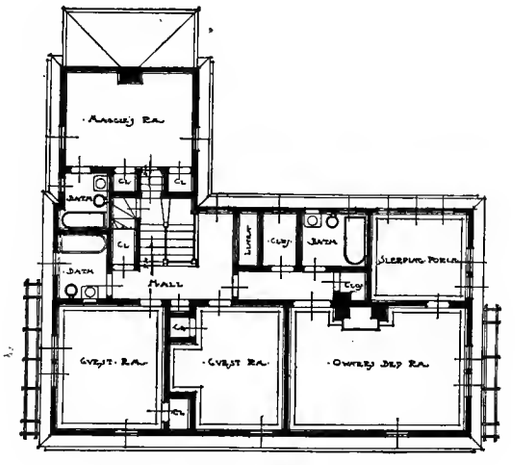
THE MAIN FRONT OF THE FEARHAKE HOUSE

THE HOUSE OF MR. JOHN D. FEARHAKE

NEW CANAAN, CONNECTICUT



THE PLAN OF THE FIRST FLOOR



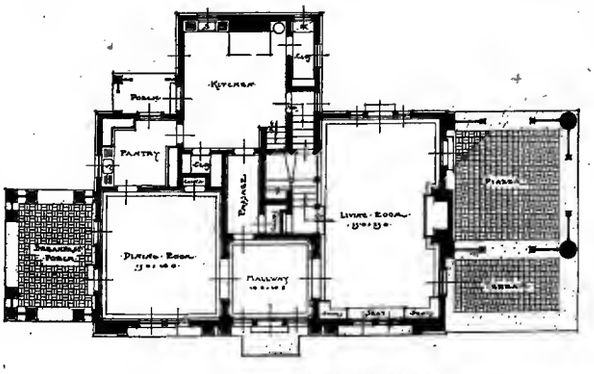
THE PLAN OF THE SECOND FLOOR

THE ENTRANCE FRONT OF THE NOBLE HOUSE

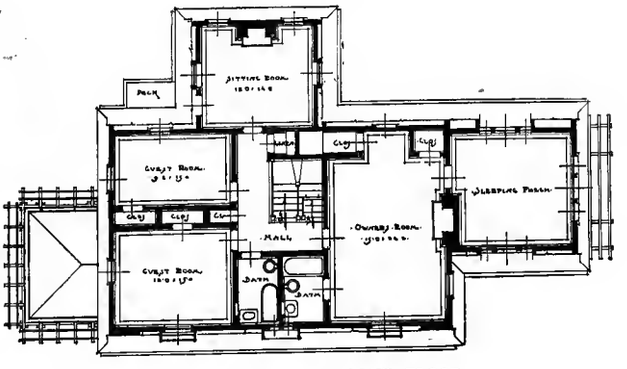
THE HOUSE OF MR. F. C. NOBLE

NEW CANAAN, CONNECTICUT

THE DINING-ROOM



THE PLAN OF THE FIRST FLOOR



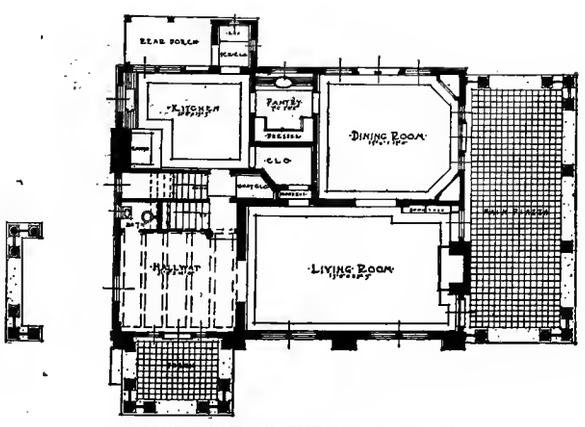
THE PLAN OF THE SECOND FLOOR

THE ENTRANCE FRONT OF THE HUTCHISON HOUSE

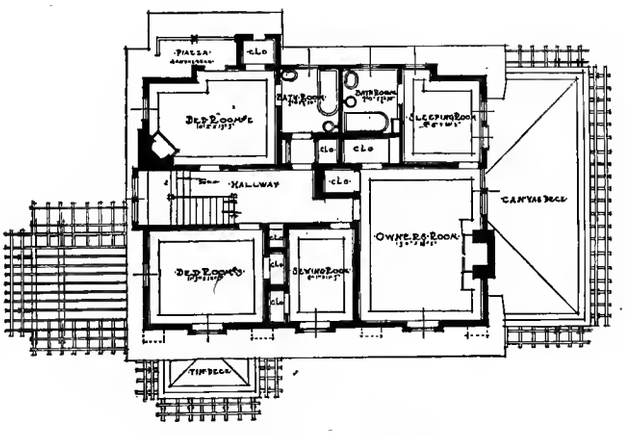
THE HOUSE OF MR. GUY HUTCHISON

NEW BRITAIN, CONNECTICUT

THE LIVING-ROOM



THE PLAN OF THE FIRST FLOOR

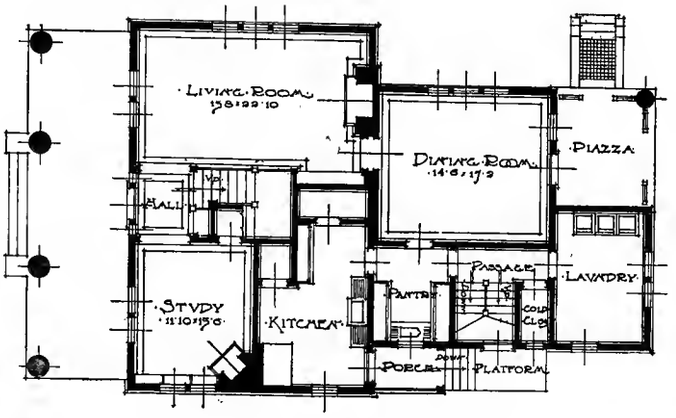


THE PLAN OF THE SECOND FLOOR

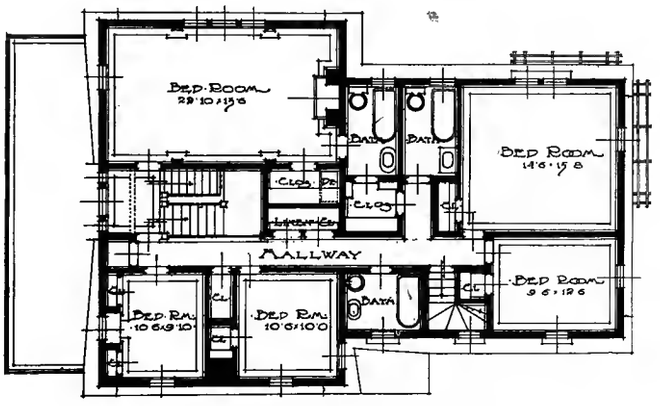
THE STREET FRONT OF MRS. EMBURY'S HOUSE

THE HOUSE OF MRS. AYMAR EMBURY II

ENGLEWOOD, NEW JERSEY



THE PLAN OF THE FIRST FLOOR



THE PLAN OF THE SECOND FLOOR

The comparative sizes of the rooms on these plans will be interesting, since they range from quite large rooms to very small ones, the principal ones all facing the south, as does the small piazza from the dining-room, used as a breakfast porch

THE GARDEN SIDE OF THE EMBURY HOUSE

The rather unusual form of this house and the somewhat complicated plan was caused by the fact that it was originally a small square house, and the whole rear portion, which is quite as large as the old part of the building, was added at a later date. Ordinarily in a house of this kind additions would have been made at the end rather than at the back, but a rather narrow lot and the location of the garden, which was in an advanced stage of development, determined the placing of the new wing

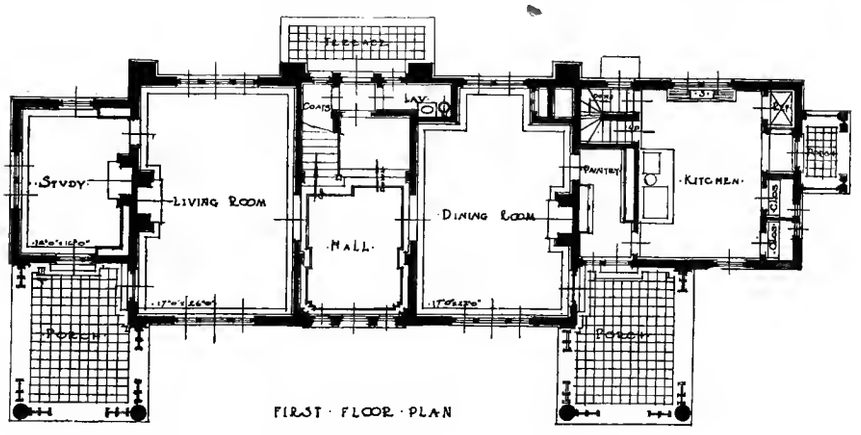
THE HOUSE OF
MR. CHARLES J. FAY

DONGAN HILLS, STATEN ISLAND, NEW YORK

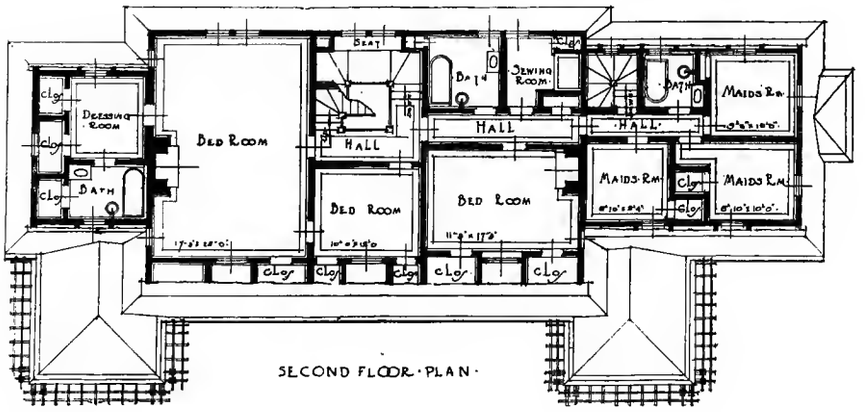
DETAIL OF THE MAIN ENTRANCE

THE TERRACE FRONT OF THE FAY HOUSE

A NEARER VIEW OF THE TERRACE FRONT



FIRST · FLOOR · PLAN



SECOND FLOOR · PLAN ·

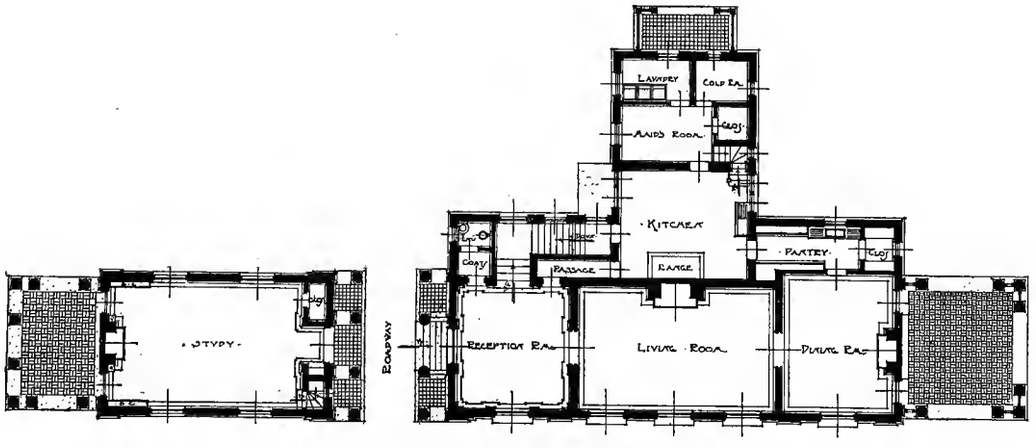
THE MAIN FRONT OF THE HUGHES HOUSE

THE HOUSE OF MR. RUPERT HUGHES

BEDFORD HILLS, NEW YORK

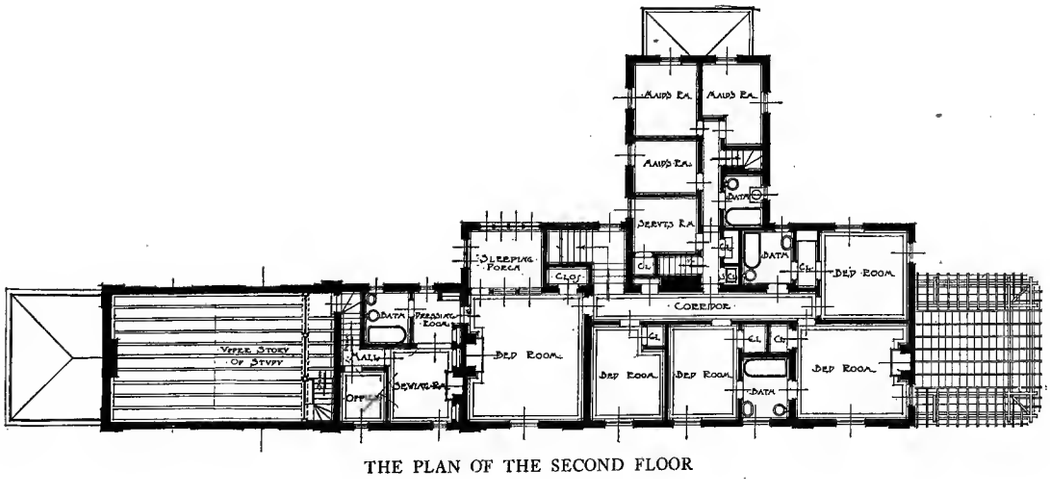
LOOKING FROM THE LIVING-ROOM INTO THE DINING-ROOM

THE RECEPTION ROOM



THE PLAN OF THE FIRST FLOOR

THE LIVING-ROOM



THE PLAN OF THE SECOND FLOOR

THE MAIN FRONT AND DINING-ROOM PORCH OF THE HUGHES HOUSE

MR. HUGHES'S STUDY

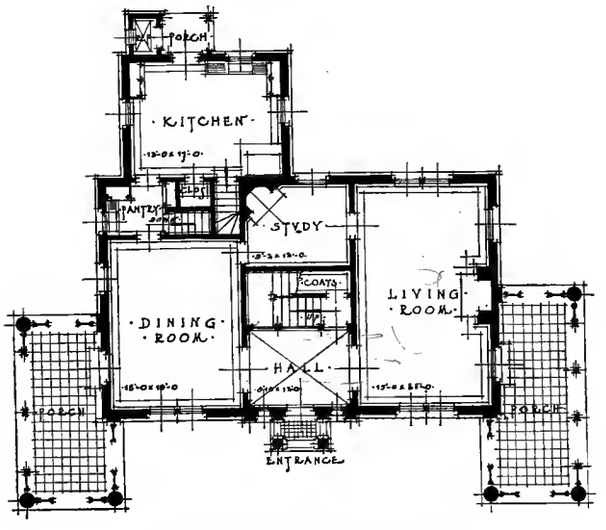
The study in the illustration above is completely separated from the main part of the house on the first floor by the entrance driveway, but a staircase at the end of the study gives access to the owner's bedroom and dressing-room on the second floor. This scheme was adapted because the owner used his study practically as an office, and complete physical separation from the ordinary activities of the household was more desirable than in a case where a study is simply a smoking-room. It may be interesting to note also that this house is fireproof throughout, even the floors being of composition instead of the usual wood

THE HOUSE OF
MR. JAMES C. CRANE

GREAT NECK, LONG ISLAND

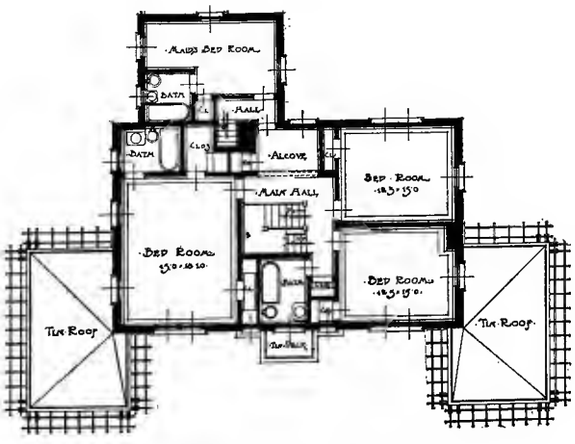
DETAIL OF THE MAIN ENTRANCE

THE STREET FRONT



THE PLAN OF THE FIRST FLOOR

THE STREET FRONT FROM THE DINING-ROOM CORNER

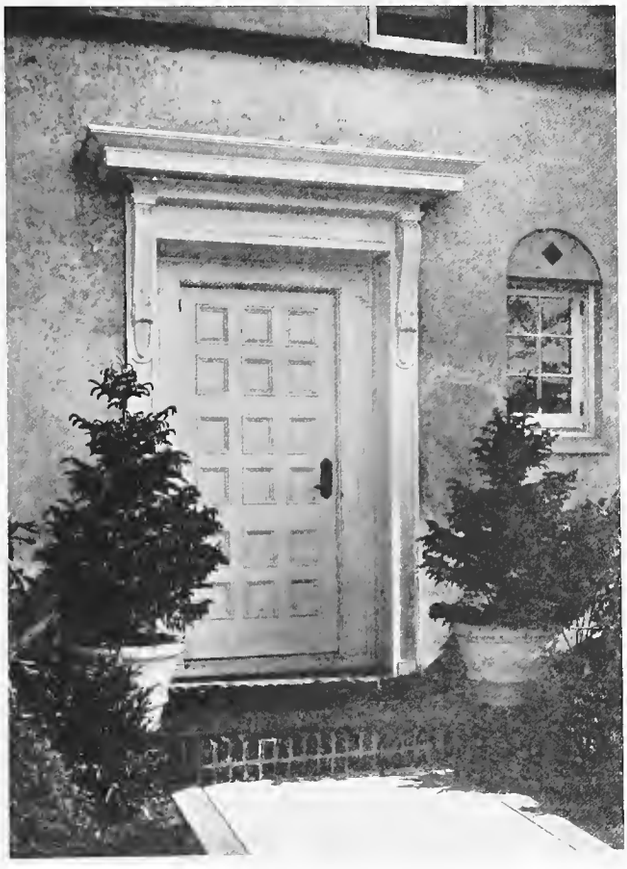


THE PLAN OF THE SECOND FLOOR

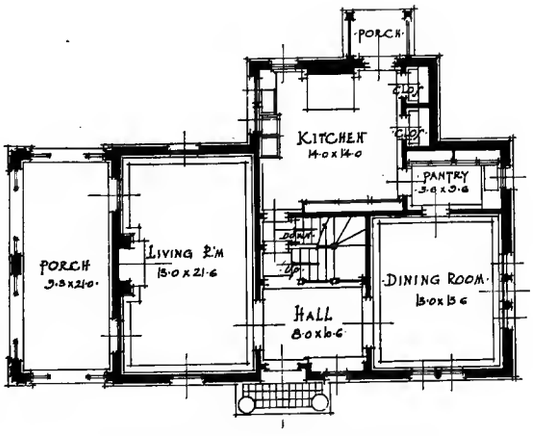
THE STREET FRONT OF THE SAWYER HOUSE

THE HOUSE OF MR. H. F. SAWYER

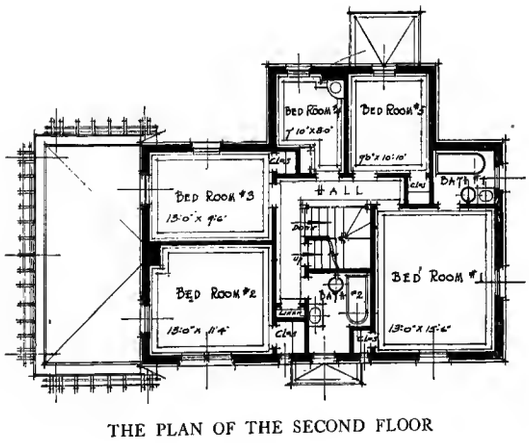
GREAT NECK, LONG ISLAND



DETAIL OF THE MAIN ENTRANCE



THE PLAN OF THE FIRST FLOOR

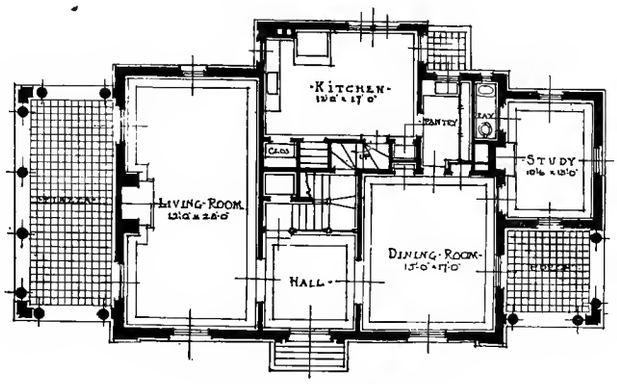


THE PLAN OF THE SECOND FLOOR

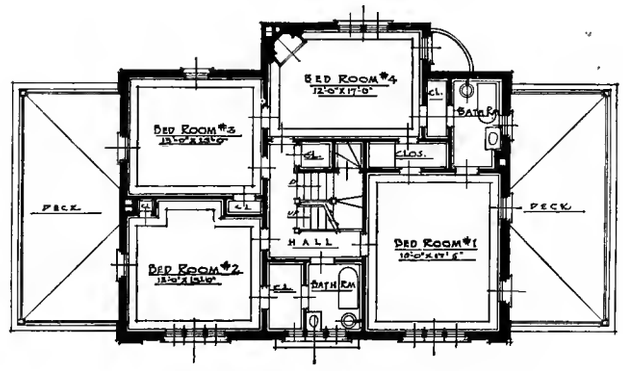
THE STREET FRONT OF THE HOBBES HOUSE

THE HOUSE OF MR. ROBERT HOBBES

GREAT NECK, LONG ISLAND



THE PLAN OF THE FIRST FLOOR

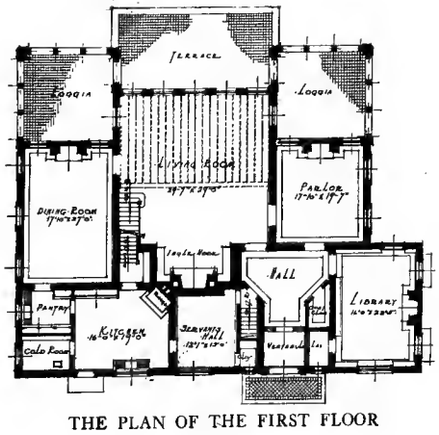


THE PLAN OF THE SECOND FLOOR

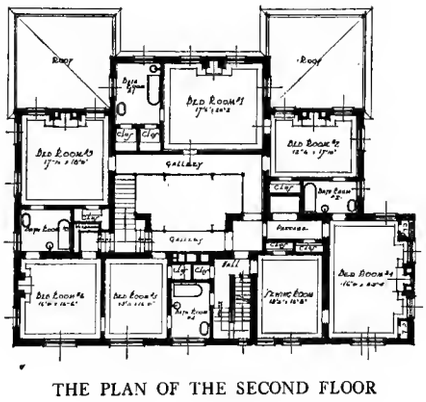
THE HOUSE OF
MR. JOHN C. BRICE

LANGHORNE, PENNSYLVANIA

THE DINING-ROOM



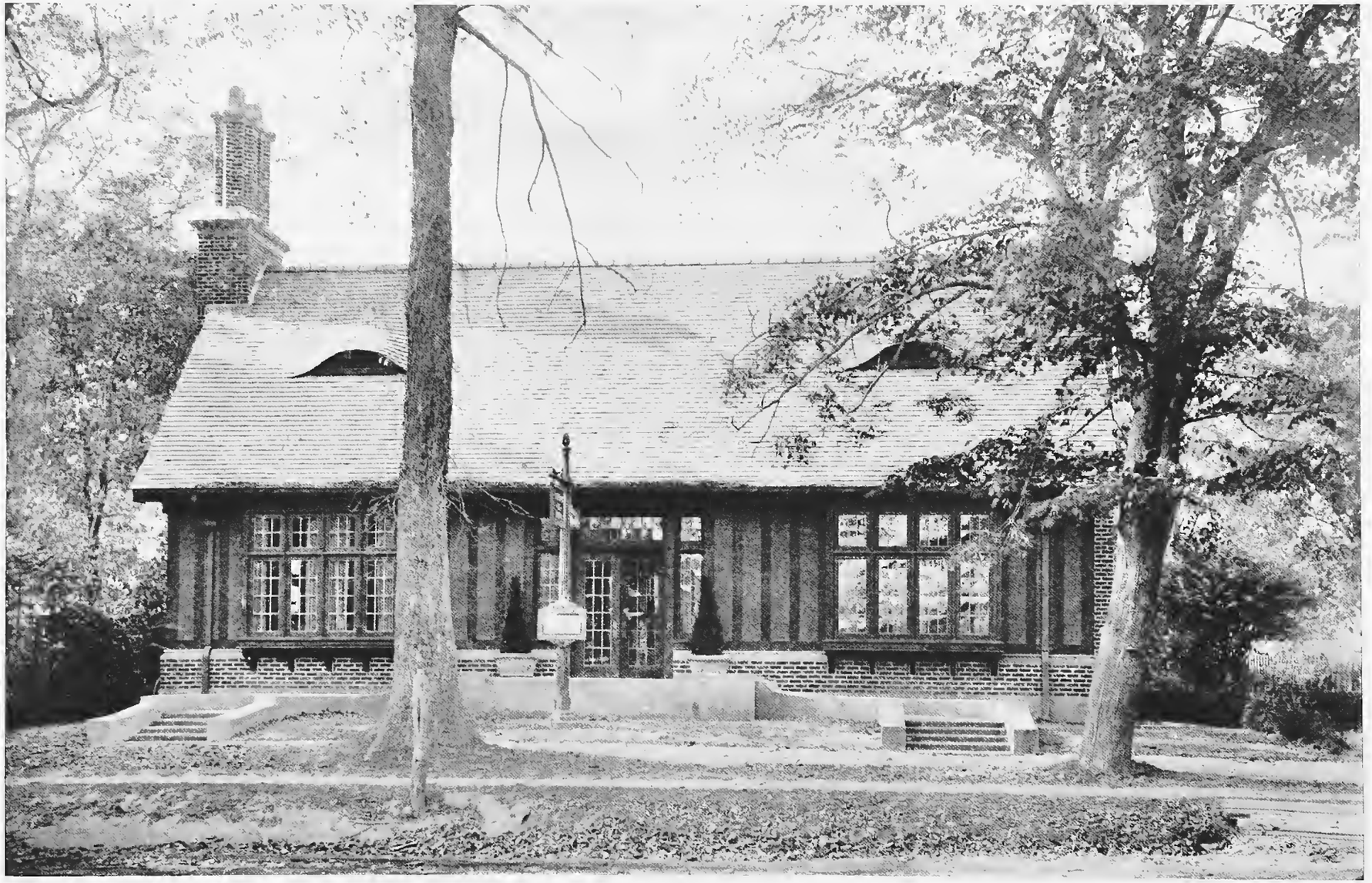
THE PLAN OF THE FIRST FLOOR



THE PLAN OF THE SECOND FLOOR

THE HALL

DETAIL OF THE MAIN ENTRANCE



THE STREET FRONT OF THE EAST HAMPTON LIBRARY

THE
EAST HAMPTON FREE LIBRARY

EAST HAMPTON, LONG ISLAND

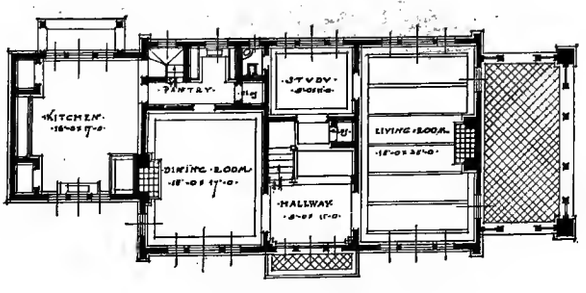
The East Hampton Public Library is included in this book because it is pre-eminently a country library, and embodies many of the characteristics of the suburban house. The library is "L" shaped, and between the angles of the "L" in the rear is the little garden illustrated above, which is used as a sort of out-door reading room

THE TERRACE FRONT OF THE PARK HOUSE

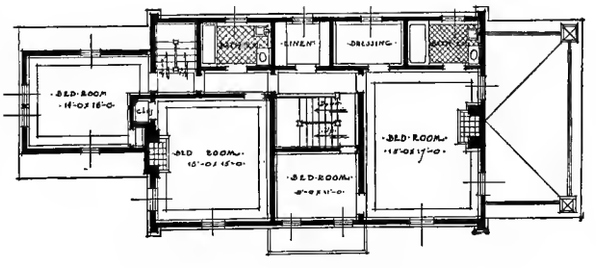
THE HOUSE OF MR. CHARLES F. PARK

ENGLEWOOD, NEW JERSEY

THE TERRACE FRONT FROM THE ENTRANCE DRIVE



THE PLAN OF THE FIRST FLOOR

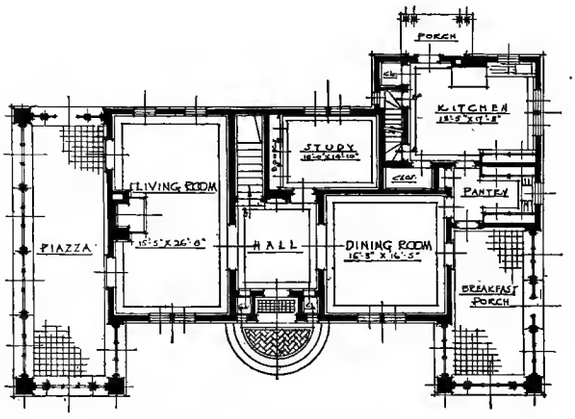


THE PLAN OF THE SECOND FLOOR

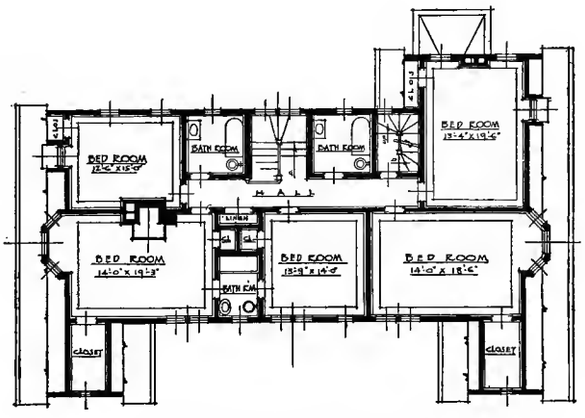
THE STREET FRONT OF THE STEWART AVENUE HOUSE

A HOUSE ON THE NORTH SIDE OF STEWART AVENUE

GARDEN CITY, LONG ISLAND



THE PLAN OF THE FIRST FLOOR



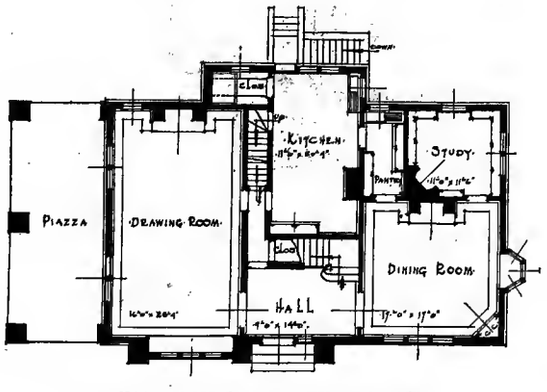
THE PLAN OF THE SECOND FLOOR

THE MAIN FRONT OF THE POMEROY HOUSE

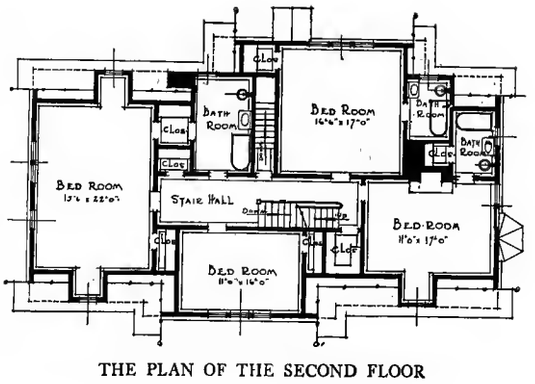
THE HOUSE OF MRS. D. E. POMEROY

ENGLEWOOD, NEW JERSEY

LOOKING ACROSS THE ENTRANCE GABLE



THE PLAN OF THE FIRST FLOOR



THE PLAN OF THE SECOND FLOOR

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